

JEFFERSON | MONTHLY



The Fes Festival of World Sacred Music



Neville Brothers

September 3 ■ 7:30 pm



The music world runs shy of superlatives when it comes to New Orleans' first family of funk, the Neville Brothers. Their lineage is purebred, from Art's syncopated keyboard contributions with the original kings of Louisiana funk, the Meters; Aaron's nimble, angelic voice and imposing presence; Cyril's fire and percussive drive; and Charles' melodic saxophone.

Through some 16 recordings — including their newest *Walkin' in the Shadow of Life* — and a powerful live show, the brothers not only honor all that is true and good about the deep musical soul of New Orleans, but continue to fuse old-school with the new for a powerful blend of heart-stopping funk, astute social commentary, and pure joy.



Capitol Steps

September 10 ■ 7:30 pm



Just in time for the election season, these popular singing satirists of the beltway visit the Cascade for an evening of side-splitting political comedy! The Capitol Steps began as a group of Senate staffers who set out to satirize the very people and places that employed them. In the years that followed, many of the Steps ignored the conventional wisdom ("Don't quit your day job!"), and although not all of the current members of the Steps are former Capitol Hill staffers, taken together the performers have worked in a total of eighteen Congressional offices and represent 62 years of collective House and Senate staff experience.

"They're the best. There's no one like them, no one in their league."

— Larry King, CNN

Taj Mahal Trio

September 26 ■ 7:30 pm



You could call him a singer, multi-instrumentalist, composer, producer, ethnomusicologist, two-time Grammy-winner or world-class musical collaborator. These titles are all accurate, yet none convey the warmth, humor, soulful essence of Taj Mahal and his music.



Taj has been playing his own distinctive brand of music — variously described as Afro-Caribbean blues, folk-world-blues, hula blues, folk-funk, and a host of other hyphenations — for more than 40 years. Caribbean, Hawaiian, African, Latin, and Cuban sounds and rhythms mix with folk, jazz, zydeco, gospel, rock, pop, soul, and R&B, all layered on top of a solid country blues foundation.

25th Anniversary Tour Nunsense starring Sally Struthers

October 1 ■ 7:30 pm



NUNSENSE, the hit musical comedy, celebrates its 25th Anniversary with this special National tour starring two-time Emmy Award winner, Sally Struthers.

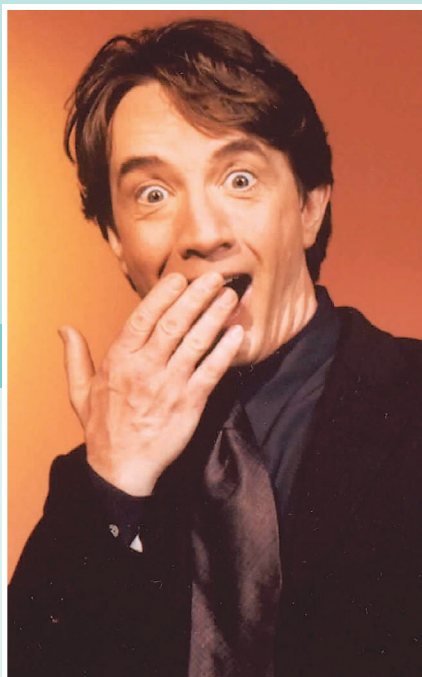
This zany evening begins as the Little Sisters of Hoboken discover that their cook, Sister Julia, Child of God, has accidentally poisoned 52 fellow sisters. Money must be raised immediately for burials! The sisters decide that the best way to raise the money is to put on a variety show. Featuring star turns, tap and ballet dancing, an audience quiz, and comic surprises, this show has become an international phenomenon boasting more than 5,000 productions worldwide in over 21 different languages.

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ON THE COVER

The sea walls of Essaouira, formerly known as Mogodor under Portuguese rule. Essaouira is home to the Gnaoua World Music Festival and is a UNESCO World Heritage Site. Photo: © Rory Finney

The JEFFERSON MONTHLY Vol. 32 No. 9 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Paul Christensen

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON MONTHLY

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By Steven Scholl

It was in 2005 that I made my initial journey to the country known in the Muslim world as Al-Maghrib (the West). On arrival, I was greeted by two dimensions of Moroccan culture that walk hand-in-hand as intimate friends: chaos and the sublime. Morocco lies both geographically and developmentally somewhere between Mali and Spain, between the Third World and First World. Morocco is rough around the edges, there is poverty and beggars and the smell of dust, diesel and debris rising in the heat of a 90 degree day. But within the chaos there is beauty, refinement, order, and tranquility found in the gardens, architecture, music, and especially the people of Morocco. I now travel annually to Morocco to attend the Fes Festival of World Sacred Music and to further my explorations of the magical cities of Marrakech, Fes, Essaouira, Ouarzazate, Meknes, and Tangiers, and to hike in the High Atlas Mountains, swim in lagoons, and trek out into the Sahara desert. But it is the music of Morocco and the spirituality behind it that I continue to find the most compelling force that brings me back to Al-Maghreb.



A street vendor in Marrakech says morning prayers. Photo: © Rory Finney



American conductor John DeMain conducts George Gershwin's *Porgy and Bess* on the September 27th broadcast of *Saturday Morning Opera* with Don Matthews.

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Tuned In

Ronald Kramer

Janet Jackson Meets Gilbert and Sullivan

One might think that at a time when the nation is at war, when the middle class is economically teetering, critical infrastructure is in disrepair and millions of families are losing their homes, the glimpse of Janet Jackson's exposed breast during the 2004 Super Bowl for a duration best measured in milliseconds might be below the radar of national concern. But apparently that's not the case.

Shortly after Jackson's famous "wardrobe malfunction" occurred, Congress which is now held in virtually the lowest public esteem on record, leaped into action with speeches about the Federal Communications Commission's (FCC) lax enforcement of federal statutes governing the broadcast of indecent material. After an initial "we don't see that this is such a big deal" response from the FCC, it saw the political light involved and quickly began promulgating and fulminating. You notice that there was no object of those adverbs. Well, there wasn't much objective substance to the FCC's statements and actions either.

The FCC levied a \$550,000 fine against CBS-TV, which was calculated at \$27,500 for each of the 20 stations owned by the network, for having broadcast the momentary glimpse. Technically, it could have also fined the many other CBS-TV affiliated stations who broadcast the program but decided that involved too much paperwork. A number of essentially nuisance lawsuits were privately filed against CBS which ultimately paid \$3.5 million to settle them. However, CBS said it would take the FCC to court over what it believed was an inappropriate exercise of the FCC's authority.

Just in case any radio or television station had missed the point, Congress publicly lashed broadcasters and raised the maximum fine for broadcasting indecent programming from \$27,500 per occurrence to \$325,000. Joining in the effort, the FCC started ranting and – predictably – TV stations stopped showing movies like the Oscar-winning *Saving Private Ryan* that had been broadcast without incident just 24 months before. Stations across the nation began rejecting programs that would have caused little stir just a few months earlier. This situation reached the height of absurdity when President Clinton used a four-letter word after a public radio interview when he believed the interview had ended and his mic was off.

It wasn't. The offending word was heard – and broadcasters and the FCC engaged in serious discussion over whether the event was one for which broadcasters might again be fined.

Does a nation which has truly serious issues at hand really need to devote attention to whether radio and television stations should be penalized for broadcasting its former president when he inadvertently says something that a vague federal regulation might conceivably find objectionable?

The idiocy of such situations is that it they are really a form of ritualized haiku, rather reminiscent of a Gilbert and Sullivan patter song such as "I've Got a Little List." In this Gilbert and Sullivan-like exercise, the FCC goes through the motions of outrage to satisfy certain political constituencies knowing, all the while, that regulations governing indecency are so vague that its actions in fining

CONTINUED ON PG 9

The question is really whether the FCC is engaged in pure ritual for political sake or whether it is seriously interested in interpreting and applying the statutes and rules which should properly govern broadcasters.

PETS

OF THE MONTH

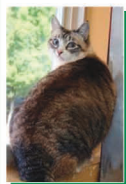


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Jefferson Almanac

Diana Coogle

Thirty-five years of life in the woods has made writer Diana Coogle especially conscious of the way we treat animals.

Snail Whisperer

We don't have to go to the extreme of Jains, who wipe the ground in front of them to avoid stepping on bugs or spiders, but it does matter how we treat the creatures of nature. Catch-and-release fishing, for instance, might be a good start towards treating wild animals better, though some animal rights fanatics point out the cruelty of even that sporting method. John Mac-Phee, a fanatical fisherman who has written a book about shad fishing, gives their arguments in that book. Then you expect him to defend the sport he loves. Instead he says, somewhat shame-facedly, "They do have a point."

Perhaps, he says, generations years hence will be aghast to think how we treated animals.

I have long been neighbors with wild animals, having lived for thirty-five years on the mountain, not at the edge of nature but in its lap, not on the margins of the woods but in the forest itself. I allow wasps to fly in and out of my open windows along with butterflies. Yellow jackets, though, are bullies and deserve to be knocked out of the way with my hand if they're hovering while I eat lunch on the deck. I can almost but not quite understand what the raccoons are saying when they warble to each other through the woods at night. I miss the porcupines. I haven't seen one for decades. I love the blue-tailed skinks disappearing with a flash of blue under the front step. I would like to see more snakes in my yard. Contrary to iconography, I consider snakes good omens for the land.

Once I was on a hike with a ten-year-

old boy who found a snail in the middle of the trail. Afraid someone would step on it, he stooped and picked it up. Though snails usually retreat into their shells at the slightest sign of danger, this one stayed fully extended in Condor's hand as Condor stoked and petted it with one finger. The snail seemed to be in sensual heaven, even turning on its back, like a dog, for more petting on its belly. Condor, the snail whisperer.

One day this past summer I was sitting on the bench under my cherry tree when the bear walked by – my bear, Mr. Bear – through the woods behind me. Stately and huge in his shaggy

coal-black mantel, he ambled on past, then scrambled up the hill. If he knew I was there, he didn't care. That evening three does and a pair of fawns galloped under the plum tree, frightened by some unseen danger in the woods. Later, at dusk, on an errand outside I heard a spotted owl on the path just behind my house, very close, very loud. Early the next morning, a grey fox stopped on the path in front of the house and stood there barking. Did I have a whisperer's connection with these wild animals who called my home their home? I had talked to each of them, whispering my thanks. I wouldn't mind being the bear, deer, owl, and fox whisperer of the forest.

JM

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.



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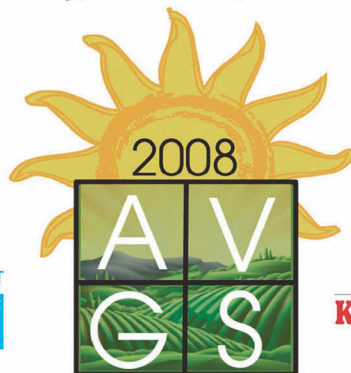
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541-552-6245 • sou.edu/sma James Lavadour, Deep Moon, 2004, oil on wood, collection of Jordan D. Schnitzer.

SOUTHERN OREGON UNIVERSITY

The Fes Festival of World Sacred Music

By Steven Scholl

PHOTO: © RORY FINNEY

"We have fallen into the place where everything is music." RUMI

I first traveled to Morocco in 1966 at the age of 12. Well, it was virtual travel as we knew it back then as my traveling companions were Bob Hope, Bing Crosby, and Dorothy Lamour and their film *Road to Morocco*. My next trip came a few years later when my mother introduced me to the fabled city of Casablanca in its American romance version starring Humphrey Bogart and Ingrid Bergman. It took me another thirty-five years to find my way to the real Morocco, which bears little resemblance to the Hollywood version or to the image many Americans have today of the Arab world.

It was in 2005 that I made my initial journey to the country known in the Muslim world as Al-Maghrib (the West). On arrival, I was greeted by two dimensions of Moroccan culture that walk hand-in-hand as intimate friends: chaos and the sublime. Morocco lies both geographically and developmentally somewhere between Mali and Spain, between the Third World and First

World. Morocco is rough around the edges, there is poverty and beggars and the smell of dust, diesel and debris rising in the heat of a 90 degree day. But within the chaos there is beauty, refinement, order, and tranquility found in the gardens, architecture, music, and especially the people of Morocco. I now travel annually to Morocco to attend the Fes Festival of World Sacred Music and to further my explorations of the magical cities of Marrakech, Fes, Essaouira, Ouarzazate, Meknes, and Tangiers, and to hike in the High Atlas Mountains, swim in lagoons, and trek out into the Sahara desert. But it is the music of Morocco and the spirituality behind it that I continue to find the most compelling force that brings me back to Al-Maghreb.

The Fes Festival of World Sacred Music celebrated its 15th anniversary this past June, and once again it succeeded in bringing together an amazing collection of spiritually motivated musicians, artists, scholars, and seekers from around the world for 9 days of dialogue and music.

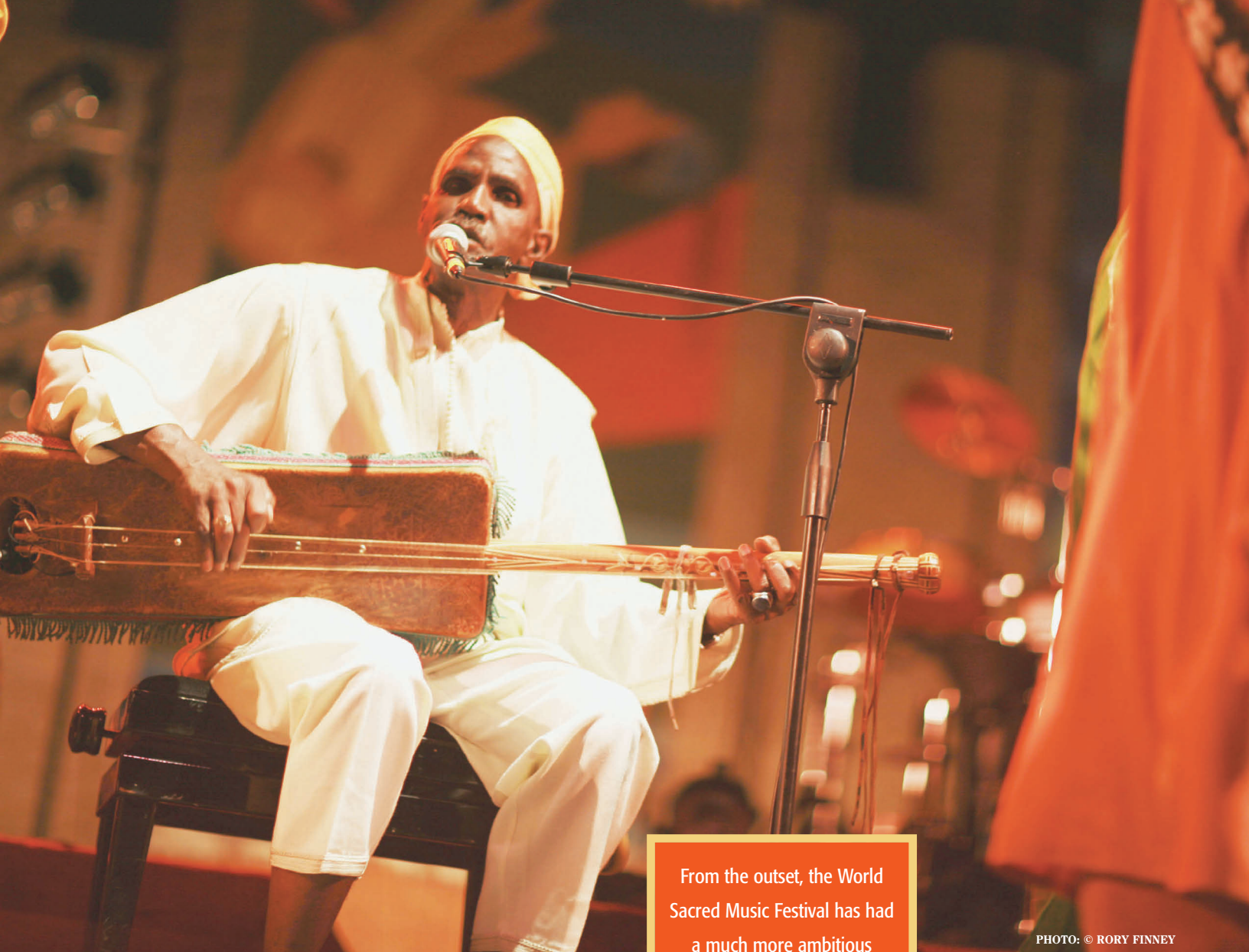


PHOTO: © RORY FINNEY

From the outset, the World Sacred Music Festival has had a much more ambitious agenda: to celebrate world spirituality in all its diversity and create a forum for cultural exchange.

My first encounter with the World Sacred Music Festival was a musical and spiritual initiation. I reached Fes late in the afternoon and hurried from my hotel to Bab Makina, the magnificent outdoor setting of the festival's headline concerts. The Tokyo Gagaku Ensemble was performing. As their gentle chants reached us from the stage, set before the intricately tiled gate, or *báb*, the muezzin's evening call to prayer came floating over the walls of Bab Makina from a nearby minaret and sweetly mingled with the ancient Japanese chants. This unexpected interfaith dialogue seemed to me the perfect introduction to the Spirit of Fes and the World Sacred Music Festival.

The festival was conceived in a moment of world crisis. The inaugural 1991 festival was the vision of Dr. Faouzi Skali, a professor of cultural anthropology, a Sufi teacher, and a resident of Fes, who was dismayed by the devastation of the first Gulf war. Skali felt that some positive counterforce was needed.

"It was a modest response," he recalls, "and it has kept on

evolving. Music seemed more elemental and it got around barriers of lan-

guage." The goal for the festival has been more than just putting on a music festival for the sake of entertainment. From the outset, the World Sacred Music Festival has had a much more ambitious agenda: to celebrate world spirituality in all its diversity and create a forum for cultural exchange.

Since its birth in the wake of the first Gulf war, the festival has grown into an important gathering of both musicians and thinkers. The United Nations has called the festival an "unsung hero in the dialogue among civilizations." CONTINUED ON NEXT PAGE

PREVIOUS PAGE: Italian popular singer Antonella Ruggiero performs Sacramonia, rock infused chants, at the 2006 World Sacred Music Festival.

ABOVE: Gnaoua music brings together sub-Saharan African, Berber and Arabic influences to create a uniquely Moroccan form of sacred music.

Fes: Imperial City and Cultural Crossroads

Fes seems fated to host this gathering of spirituality-driven musicians. Situated at the foot of the Atlas Mountains, it is the most ancient of the Imperial Capitals of Morocco.

Founded in the ninth century, Fes has long been a center of international commerce and a cultural crossroad. Fes is home to Qaraouine University, founded in the ninth century, one of the oldest centers of higher learning in the world. It was long the city of a vibrant Jewish community, many of whom came to Fes when forced out of Spain by Christian zealots in the fifteenth century. The brilliant Jewish philosopher Maimondes (d. 1204) lived and taught in here for a time. Sufis, the mystics of Islam, have been practicing their brand of ecstatic Islam here for centuries (see sidebar below).

Fes provides a feast to one's senses. Fes el-Bali (Old Fes) is the main attraction and home to over 700,000 Fassis, as the residents of Fes are called. The narrow and winding lanes of Fes el-Bali mean that there are no automobiles inside the walls of the old city. Fes el-Bali's honeycomb of small lanes are packed with vendors selling leather goods, jewelry, carpets, fabrics, clothing, fruit and vegetables, wood carvings, perfumes, herbs, and more.

Guides, both official and unofficial, are available to help navigate the maze that is Fes. Or, you might follow novelist and transplanted Fassi Paul Bowles's recommendation, to "lose oneself in the crowd – to be pulled along by it – not knowing where to and for how long . . . to see beauty where it is least likely to appear."

New Fes, or Fes el-Djedid, is new only in relation to Fes el-Bali, having been built in the thirteenth century. Here you will find ancient palaces and the old Jewish quarter. Then there is Ville Nouvelle, the New City, initiated by the French and continually expanded by Moroccans since the country regained independence in 1956. The Ville Nouvelle section of Fes bustles with commerce, education, and the arts, and is home to another million plus inhabitants.

As chaotic as Fes seems on first sight, it is an easy town to get around, either by petit taxis or local public transit buses. Two or three dollars can get you a taxi ride across town from Ville Nouvelle to Fes el-Bali, while the trip by bus costs less than a quarter.

Guide books and friends who had visited Morocco in years past warned of hustlers and overbearing guides and shop owners, but it seems that things have changed. In my several journeys to Morocco I have found that shop owners are for the most part pleasant and informative, though one must be ready to bargain hard to get a fair price for the beautiful rugs, jewelry, ceramics, and crafts that are found in the local souks (markets).

Moroccans are proud of their Arab, Berber, and Islamic heritage, and love to share their culture with Americans. They are proud of the fact the Morocco was the first country to recognize the United States in 1777. On my most recent trip this past June, the American presidential race was of interest to nearly every Moroccan I met with. Barack Obama and Hillary Clinton were still engaged in their race while John McCain had secured the Republican Party's bid for President. One night on the famed Jemma el-Fna square in Marrakech, a waiter

CONTINUED ON PAGE 12

What is Sufism?

Sufism is the mystical practice of Islam. Early Western scholars of Islam saw Sufism as a "sect" of Islam that was largely derived from non-Islamic sources, such as Christian mysticism, Neoplatonism, and even Buddhism and Indian religions. More recently, scholars have returned to the traditional Sufi perspective that sees Sufism as essential to Islam and having its roots in the Qur'an, Islam's holy book, and the life of Muhammad, the founder and prophet of Islam.

Sufism presents a way or path (tariqah) for living a mystical life within a Muslim context. A prominent feature of Sufism is a heightened awareness of the role of spiritual practices above and beyond the required five pillars of Muslim life: the five daily prayers, alms giving, testimony of faith, fasting, and pilgrimage. For example, Sufis teach highly developed meditation practices that include special chanting and breath techniques. Other Sufi prac-

tices include special retreats for additional times for fasting, prayer, and chanting, or the use of music and dancing as seen in the whirling dervish followers of Rumi, the most popular Sufi poet who now ranks as the best selling poet in America.

Sufism offers a comprehensive religious vision for men and women seeking God. With its focus on inner, spiritual experience, Sufism is controversial because it teaches a view of God and Islam that is less literal and is often less concerned with the strict adherence to some Islamic shariah (law) decrees, instead being more concerned with the right actions and inner motivations of the believer.

Sufism in Morocco

Sufism is very much alive today throughout the Islamic world, though in many of the more rigid Muslim countries, particularly in the heart of the Arab world, Sufis are not allowed to openly practice. The Sufi scene in Morocco is unique in

the Arab world. Sufism has been a major element within Morocco since the arrival of Moulay Idris I, the great-grandson of the prophet Muhammad who fled Baghdad in 788. Heir to the caliphate in Baghdad, Moulay Idris I established his new kingdom in the ancient Roman city of Volubilis, not far from Fes. His son and heir, Moulay Idris II, was regarded as a genius, saint, and king. The burial sites of these two founders of Morocco began the Moroccan practice of veneration of saints.

Morocco is dotted with the tombs, or marabouts, of Sufi saints. For the more prominent saints, the tomb complex includes other buildings and institutions, known as za'wias, which provide educational and religious teaching for the community. Sufism is also very visible in Morocco through the public performances of Sufi music. Sufi musicians dominate the Moroccan music scene and the richness of this tradition has been given a special showcase at the World Sacred Music Festival.

Tuned In *From p.3*

broadcasters like CBS are virtually never sustained by the courts.

And that's what happened this summer. In July, a U.S. Court of Appeals threw out CBS's fine for the Jackson incident saying fleeting content should not result in a fine. It also labeled the FCC's action "a significant deviation from prior practice that wasn't announced as a clear policy change."

But the matter doesn't end there. The question is really whether the FCC is engaged in pure ritual for political sake or whether it is seriously interested in interpreting and applying the statutes and rules which should properly govern broadcasters.

As I've noted before, if one is serious about enforcing prohibitions against "indecent, obscene or profane" programming, it makes no sense to ignore what is presented over cable - which is what the FCC does because of the hollow distinction that it doesn't use the public airwaves - and then seek to apply them to broadcasting when over 80% of Americans receive their television via cable.

Then there is the Sirius-XM merger. Satellite radio was boldly launched in 2001 when two competing companies believed they were going to recast the world of radio by providing a nationally distributed direct-to-listener service on a subscription basis. It hasn't worked out all that well. The two companies have collectively lost enough money to fund the Iraq war for about a month (that's real money in private industry). Both companies were headed toward bankruptcy when they petitioned the FCC

to allow their merger, a situation that was clouded by the fact that when the FCC issued their licenses there was a formal stipulation that they would never be allowed to merge because that would essentially create a monopoly. When public interest advocates in Congress and across the nation protested the proposed merger precisely on the basis that these companies knew the risks when they launched their satellites, the FCC's public reaction was to apparently agree. Then after the uproar subsided, the FCC approved the merger on July 25. Public radio had advocated for a requirement that newly-manufactured satellite radios be required to be "all-channel" receivers (meaning that they should be able to receive all digital signals including HD Radio as well as satellite radio) IF the Commission decided to approve the merger. The FCC didn't include that provision in its approval of the Sirius-XM combination.

It's interesting to recall that the radio personality who has probably caused more fines over indecency than any other single individual, Howard Stern, ended his terrestrial broadcast career to move to Sirius - because he could say things with impunity there that he couldn't say on a radio station.

It's a virtual catalog of hypocrisy.

As the Lord High Executioner sings in *The Mikado*: "You may put 'em on the list - and they'll none of 'em be missed." Gilbert and Sullivan would be proud. **JM**

Ronald Kramer, Executive Director



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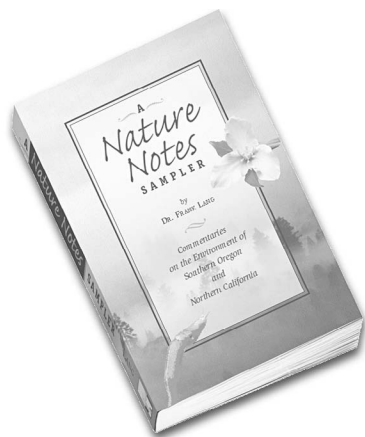
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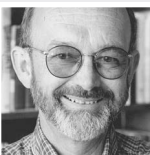
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Nature Notes

Frank Lang

Smuts

This month's column might get a little smutty, but that should be of no great surprise to long-time readers. Let's get smutty.

Years ago I took a class in plant pathology as an undergraduate botany major at Oregon State College, now University. We learned about all kinds of plant diseases – viral, bacterial and fungal. There was tobacco mosaic, apple fire blight, peach leaf curl, white pine blister rust, wheat rusts and the smuts. Of course, it was the word smut, applied in a way that I had never heard it used, that appealed to my sense of humor.

Smut – a noun, matter that soils or blackens, specifically a particle of soot. Smut -obscene language or matter. Smut – any of various destructive diseases especially of cereal grasses caused by parasitic fungi and marked by transformation of plant organs into dark masses of spores.

I knew about obscene language, having been well-schooled, when I was a tad, by a much older male cousin. I was vaguely aware of soot as smut. Smut, the plant disease, was new and interesting.

Smuts are (or were) placed in the same large group of fungi that include the gilled supermarket mushrooms of commerce grown on piles of rotting horse poop. Smuts' way of life is different. They are parasites and can cause great damage to the grasses that we use directly and indirectly as a food source. Best known of these diseases is

corn smut, *Ustilago maydis*, and is frequently the smut disease of choice for budding young plant pathologists to study.

Nature Notes won't burden you with life cycle details with words like teliospores, basidiospores and dikaryotic hyphae. An important feature of the cycle is what the smut does to corn fruit, as in




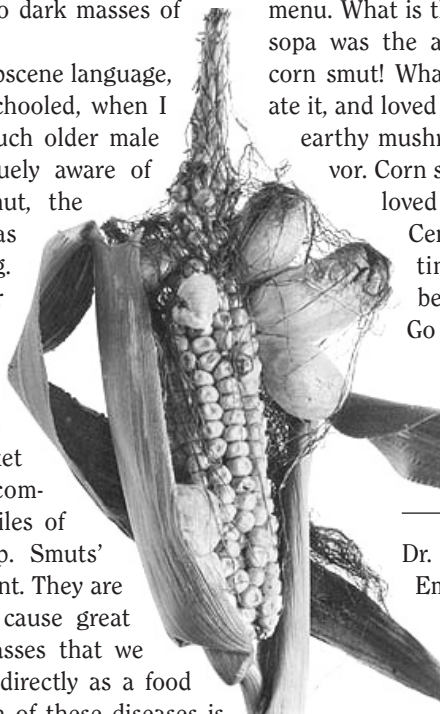
Smut infected kernels swell to form large soft black fleshy lumps covered with a silvery thin skin.

corn on the cob. It makes it unbelievably ugly. Smut infected kernels swell to form large soft black fleshy lumps covered with a silvery thin skin. Corn on the cob is out of the question. For us lovers of pristine corn on the cob

and high fructose corn syrup, the answer to the disease is eradication or feeding infected corn to hogs.

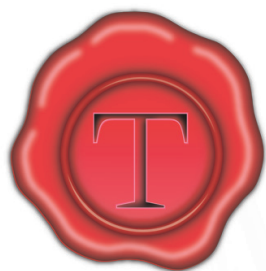
But guess what? When I was in Mexico recently I came across huitlacoche (wheat-la-coach-chay) on a restaurant menu. What is this, I asked? Corn fungus sopa was the answer. Soup made from corn smut! What a concept. I ordered it, ate it, and loved it; a great combination of earthy mushroom and subtle corn flavor. Corn smut fungus is known and

loved throughout Mexico and Central America from the time of the Aztecs and before. We feed it to hogs. Go figure. 



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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A View from the Bridge (2008): Stephanie Beatriz. The Further Adventures of Hedda
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at a food stall beckoned me and my friend Sam to dine at his establishment. When he found out we were Americans he began to talk presidential politics. He stood tall, cleared his throat, and then began to recite these words: "It was a creed written into the founding documents that declared the destiny of a nation. Yes we can. It was whispered by slaves and abolitionists as they blazed a trail toward freedom through the darkest of nights. Yes we can. It was sung by immigrants as they struck out from distant shores and pioneers who pushed westward against an unforgiving wilderness. Yes we can."

Hearing this young Moroccan reciting Obama's speech of hope was extremely moving. It also shows a side of the Arab world that is often missing in the American

media. Some critics of the Arab world such as Sam Harris, author of *The End of Faith*, try to convince Americans that Arabs are insular, hate the West, and are driven by a fundamentalist creed that hopes for Islam to conquer the world. I have lived and traveled extensively in the Middle East and can assure *Jefferson Monthly* readers that such views are not accurate. On this last trip to Morocco nearly every Moroccan I talked to wanted to discuss what was going on in the United States and what I thought about the prospects for peace in the Middle East. Arab Muslims are proud of their faith and culture, however, they are not out to conquer the world but to become part of a global culture as equal partners. The Fes Festival of World Sacred Music is one

important Muslim event that fosters just this global perspective.

Into the Music

The World Sacred Music Festivals has featured such diverse talents as the whirling dervishes of Turkey, African World Music superstars Youssou n'Dour and Miriam Makeba, the Dancing Monks of Tibet, and the late, great American soul singer Ray Charles. The three festivals I have attended have each in their own way dazzled me and brought to my attention musicians I did not know of before.

The format of the festival is to begin the day with a colloquium featuring talks and panels by scholars, artists, film makers, spiritual and political leaders. The first concert of the day starts at 4:30 p.m. The afternoon stage is set in a beautiful courtyard at the Batha Museum in Fes el-Bali. Behind the stage is a lush garden, dominated by an ancient oak tree and framed by blooming roses and orange trees bearing their fruit.

In this traditional Arab setting, we are treated to concerts by famed Egyptian singer Said Hafid; the mesmerizing Tengir-Too ensemble from the mountains of Kyrgyzstan in Central Asia; a concert in memory of Maimondes by Spanish performers of Jewish music from ancient Andalusia; the Sufi songs of yearning for God by charismatic Senegalese master musician and mystic Musa Dieng Kala; and the chants of the Amerindian traditions of Columbia performed by Jorge Lopez Palacio.

One afternoon concert is held in the ancient Roman ruins of Volubilis, a two-



A Moroccan Sufi group performs at the *Sufi Nights'* midnight concert series. Photo: © Rory Finney

The Baths of Fes

My guide Abdu'llah asked me what I wanted to see in Fes. I replied without hesitation, "a hammam." Hammams are the communal steam baths used by most Fassis for bathing. At the hammam you can go in and sweat for as long as you like, and for an additional fee get a vigorous scrub down and massage. Abdu'llah took me to his neighborhood hammam. You will need a guide or clear directions to find a hammam, which are usu-

ally unmarked. In Fes, there are separate hammams for men and women. In smaller Moroccan cities the local hammam will have different hours set for men and then women. Be prepared to exhibit more modesty than you would find in the steam room of your local YMCA. This hammam had different rooms heated by huge earthen basins of water kept at specific temperatures for each room. My masseur, Hamid, was a tiny, wiry fellow in his late 50s. He was not in a good mood. Abdu'llah had negotiated the price for my mas-

sage and got me the locals' rate. Hamid gruffly instructed me to lie face down on the wet tile floor. He proceeded to pour bucket after bucket of hot water over me. Once warmed up and washed down, he slipped on a rough rubber mitt and began to scrub me down. After the wash and scrub, Hamid got serious. He proceeded to inflict a deep tissue massage, to put it mildly. I silently said to myself, "no pain, no gain." The cost for 90 minutes in the hammam, massage and tip included, came to \$12.

hour drive from Fes. This concert usually has featured one local Moroccan Sufi group and an act from outside of Morocco. Here flamenco, sacred music from old Europe or the Americas mingles with Sufi chants. A memorable Volubilis concert for me was the performance of the Akhawat el-Fane el-Assil Ensemble, a Sufi women's group from the village of Chaouen in northern Morocco. Comprised of 19 women under the leadership of Rahoum Bekkali, they present a Sufi practice known as hadra, or presence. Such public performances of Sufi chant by unveiled women are unusual and would not be allowed in most Arab countries. But in Morocco the Sufi presence is not only allowed but cherished by most Moroccans.

In the evening, there is a free concert series for all of Fes to enjoy at Bab Boujloud, an open square at one of the magnificent gates leading into Fes el-Bali. The headline evening concert the kicks off at 8:30pm at Bab Makina.

In recent years headline performers have included Spanish and American opera divas Teresa Berganza and Jesse Norman, legendary Indian classical sitar player Ravi Shankar and his daughter Anoushka Shankar, and African superstars Selif Keita and Ismael Lo.

But it is always finding new groups and unfamiliar music that makes the Festival so alluring. In 2006, two groups from Central Asia shared the Bab Makina stage for a stunning performance. Near the Afghan-China border, the Pamir mountains of Badakhshan in Tajikistan, are home to a distinctive tradition of devotional music, much of it originating from Ismaili Shi'i communities. The Badakhshan group includes singers and dancers and is led by the renowned Aqnazar Alavatov who is known for his Sufi-inspired songs to the words of the great thirteenth-century Persian mystic poet Rumi.

The Badakhshan ensemble is followed on stage by the Academy of Shashmaqam from Dushanbe, Tajikistan. Shashmaqam, or six modes, is the refined court music tradition from the great Silk Road cities of Samarkand and Bukhara, born of a mixed culture of Tajiks, Uzbeks and Central Asian Jews. The Academy of Shashmaqam has been leading the revival of authentic per-

forming styles with spectacular results.

Although unfamiliar to most Western audiences, these Central Asian musicians have begun to be heard beyond their homelands, largely through their collaboration with famed cellist Yo-Yo Ma and the Silk Road Ensemble Project.

My favorite concert was the brilliant collaboration between Spanish flamenco artists Miguel Poveda and Duquende with the master of qawwali music, Pakistani singer Faiz Ali Faiz.

The collaboration of flamenco with qawwali music rests on the historic link between gypsy culture in Spain and its Indian roots. Gypsies reached Spain from India and on their arrival combined elements of Indian and Spanish music. Flamenco's "cante jondo," or "deep song," is regarded as the most moving and spiritual style of flamenco. Poveda and Duquende's performance celebrated the dominant characteristics of cante jondo, the reiteration of a note or melody line punctuated by dramatic melodic vocal flights by the singers.

The flamenco set was followed by Faiz Ali Faiz's thrilling performance of qawwali songs. Since the death of Nusrat Fateh Ali Khan in 1997, Faiz has been hailed as the reigning king of qawwali. He did not let the enthusiastic audience down, and treated us to a charismatic set of Sufi devotional music.

But the night really took off when the two groups returned to play together and the music seamlessly moved from flamenco to qawwali and back and forth in a dazzling 40-minute set.


It has been the tradition of the festival to include an American artist or group, which can be interpreted as both provocative and healing. An American presence allows the predominately Muslim audience to hear musicians from the United States who are animated by their spirituality and it gives Americans a chance to share their art and experience the legendary hospitality of the Arab world. This past year besides Jesse Norman the Festival included a soul stirring performance by gospel great Craig Adams and the Voices of New Orleans. Adams's group shared the stage with Faiz Ali Faiz and again there was a beautiful collaboration between the two

groups similar to the qawwali-flamenco experience. In a world where Christians and Muslims often are in conflict, listening to Christian and Muslim musicians sing together songs of peace was tremendously inspiring.

Sufi Nights

The Bab Makina concerts wrap up between 11:00 and 11:30 pm. From Bab Makina it is a short walk into the old city to a courtyard and garden. Here, beginning at midnight, the festival becomes a Sufi revival meeting. The courtyard is covered with carpets, and women, men, and children cram into the space and wait for the musicians to let loose.

These are *samā'* sessions, divine listening, where members of Sufi orders present their popular chants in a call and response style. Their songs alternate between hymns of praise to the Prophet Muhammad and supplications to God based on verses from the Qur'an. As the call and response chant builds, the courtyard becomes something of a Sufi trance dance scene. Young men and women rise and begin moving to the music.

One night I am standing to the left of a Sufi shaykh, dressed in white robes with a bright blue sash and turban, and a twenty-something Moroccan woman in jeans and a blouse. They hold hands and move together in rhythm to the chant, bouncing and bending first to the left, then to the right, then to the center. I follow along beside them, discreetly, not knowing the song and desperately trying to pick up the Arabic refrain. The chant goes on for nearly a half hour and by the end the small crowd of about 300 looks as transformed as the musicians. It is nearly 2am and the Sufi chants continue as I make my way back to my hotel, exhausted yet alive with the spirit of Fes and the magic of the World Sacred Music Festival. 

Steven Scholl writes on religion and culture from his home in Ashland, Oregon. Through Imagine Adventures, he leads tours to Morocco and other destinations around the world. Contact: stevescholl@jeffnet.org. Phone: 541-482-7516. Imagine Adventures: www.imagine-adventures.com

Celebrate the 5th Annual Bear Creek Salmon Festival at North Mountain Park in Ashland

By Dorinda Cottle

The 5th Annual Bear Creek Salmon Festival will take place on Saturday, October 4, from 11am–4pm, at the North Mountain Park Nature Center, 620 North Mountain Avenue in Ashland. This free event will offer activities for people of all ages to explore their connection with salmon through this year's event theme: "Salmon People – Recalling the Past, Working for the Future." This theme reflects the importance of salmon in the lives of people of the Pacific Northwest, both now and in the past, and their responsibility to ensure the survival of salmon for the future.

Through hands-on experiences with a variety of local organizations, participants will explore people's connection with salmon throughout history, as a part of the food web and as a cultural

5th Annual Bear Creek Salmon Festival
Saturday, October 4, 11am–4pm
North Mountain Park
Nature Center, Ashland

and artistic inspiration. Also, participants will learn some ways in which they can help protect and enhance salmon habitat – including the conservation of water and energy, eating sustainable salmon, planting native plants, cleaning-up streams, stopping storm drain pollution and purchasing salmon license plates. And, there will be an opportunity for a close-up view of wild salmon which will be on display in the Oregon Department of Fish and Wildlife's 350-gallon salmon tank. Biologists will be on-hand to answer 'fishy' questions. Also

on-hand will be a representative for the Elk Creek Dam notching project and another from the Savage Rapids Dam removal project. Information will be available about "Salmon Sighting" locations and dates on Bear Creek and the Rogue River, where trained staff and volunteers will assist with public viewing of spawning salmon on designated dates.

Participants may also purchase a meal featuring wild salmon cooked over an alder-wood fire in a traditional Native American style. There will be delicious new menu items, and live entertainment from regional bands such as *Montana Soul*, *Planet Lullaby* and the *Rutendo Marimba*. Aspiring anglers of all ages can also try their hands at fly fishing, fly tying and spin casting with the assistance of seasoned experts. The Salmon Story Tent will feature COS-

CONTINUED ON PAGE 17

Golden Rocks and Trash Awards Highlight This Year's Great River Clean-up

There's nothing like the glow on a child's face that has just retrieved one of the prized "golden rocks" from the chilly waters of the Upper Sacramento River. The rocks, although not really gold, represent a fantastic prize for any lucky volunteer fortunate enough to find one during the annual Great River Clean-up in Dunsmuir. "The Clean-up is like a great big Easter egg hunt for trash," says Vince Cloward, Program Director for the Exchange. "It is one of the few events I know where folks come together to give a helping hand to a river. It is truly inspirational". Each golden rock represents a generous event sponsorship from one of over 50 local businesses that care for the health of the Upper Sacramento River.

Over the past 15 years, the Great River Clean-up has grown from a handful of concerned citizens to an annual tradition in Dunsmuir, drawing over 150 par-



Great River Clean-up
Saturday, September 20th, 9am
Dunsmuir City Park, Dunsmuir, CA

ticipants yearly. The event was spawned by the tragic railroad chemical spill in 1991, as a direct community response to heal the river. The tradition and commitment to long-term stewardship is alive

and well today, fostered by the efforts of the Upper Sacramento River Exchange, a non-profit conservation organization dedicated to healthy watersheds, education, restoration, and community involvement. The Exchange and its conservation partners offer community outings and restoration workshops, forums on watershed issues, school stewardship field trips, and coordination of large scale restoration projects in the Upper Sacramento and surrounding watershed communities.

This year's clean-up has been expanded to include over 36 miles of stream and tributaries to the Upper Sacramento River. Volunteers and cleanup partners, including California Trout, the City of Dunsmuir, the U.S. Forest Service, Dunsmuir schools, and Castle Crags State Park, will travel to remote locations and remove trash and debris that has accumulated during

CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

The Rest is Semantics

Tim Berners-Lee, the father of the World Wide Web, once said, “People keep asking what Web 3.0 is. I think maybe when you’ve got an overlay of scalable vector graphics—everything rippling and folding and looking misty—on Web 2.0 and access to a semantic Web integrated across a huge space of data, you’ll have access to an unbelievable data resource.”

Don’t worry. Stay with me. I said “huh?” the first time I read that too. Web 3.0 is the next emerging iteration of the World Wide Web. “What was Web 2.0 then?” Good question. To begin with, we’re still mucking about in the murkiness of the Web 2.0 era in which no one can seem to agree on exactly what “Web 2.0” means. Do a Google search on “Web 2.0” and the top search result is the Wikipedia entry for Web 2.0, which defines it as “a term which describes the trend in the use of World Wide Web technology and web design that aims to enhance creativity, information sharing, and, most notably, collaboration among users.”

That’s pretty vague and Berners-Lee has countered that creativity, information sharing and collaboration are what the World Wide Web has been all about since he invented it in 1989. “I think Web 2.0 is of course a piece of jargon,” Berners-Lee said in a 2006 interview, “nobody even knows what it means.” And yet the term continues to be tossed about by laymen and experts alike (including Berners-Lee himself!). Some define Web 2.0 as big business embracing the Web as a “platform” for doing business and the resulting exponential growth of ecommerce. Others define Web 2.0 by the complex and interactive technologies that drive today’s Web. As for me, “Web 2.0” describes an era in which the the World Wide Web has so permeated human culture that it created a world in

which we could no longer imagine there NOT being a World Wide Web. I think part of the difficulty with agreeing upon what Web 2.0 means is rooted in the fact that we are currently living in its midst.

Meanwhile, without knowing and agreeing upon what, exactly, the term Web 2.0 means, the so-called experts (who have a habit of getting ahead of themselves) have begun talking about “Web 3.0”. I find this all quite humorous and ironic. The irony lies in the fact that *semantics* is at the heart of the next major iteration of the World Wide Web. Semantics is the study of meaning in communication. A semanticist makes inquiries into the precise meanings of words and phrases. For example, a semanticist might ask, “What, exactly, does ‘Web 2.0’ mean?”

When it comes to the Web, semantics promises to enable unprecedented exchange and interaction of previously disparate data. The “Semantic Web” as it’s been dubbed by Berners-Lee and other Web gurus, will be at the center of Web 3.0, or “the intelligent Web”. According to Berners-Lee, “The Semantic Web will bring structure to the meaningful content of Web pages, creating an environment where software agents roaming from page to page can readily carry out sophisticated tasks for users.”

What might this look like? One simple example would be making a doctor’s appointment. As it stands, I call the doctor’s office to make an appointment. I’ve already looked at my calendar. I know what days and times would work best for me. I suggest one of those days and times. Of course it’s not available. The receptionist and I do this scheduling dance until we narrow down and settle on a time that works. With the Semantic Web, my calendar and my doctor’s calendar speak the same language and understand one another better than me and the receptionist. Software

“agents” do the scheduling dance but they do it much better and much faster than notify each party of the appointment.

Perhaps the most immediate and biggest impact of the Semantic Web will be with search engines. Let’s say that with the rising price of gas, I decide it’s time to buy a Toyota Prius. I can’t afford a new one so I want a used Prius. Also, I like red so I want a used red Prius. I don’t want to travel more than 100 miles to consider the vehicle and possibly close the deal. With current search technology, I’d need to run a lot of individual searches at individual websites, aggregate the information myself and narrow down my selections the best I could. That’s four hours I could have spent out on the golf course searching for my ball in the rough. With the Semantic Web, all those disparate databases containing information about Priuses can interchange and aggregate the data that I need. My search is narrowed down by software, not by me, and maybe my golf game improves. Of course for all of that to work, information and services on the Web must be defined so that the Web is able to understand and fulfill the requests of people and machines to use and exchange content. While the World Wide Web in its current form is impressive, it’s still a Tower of Babel when it comes to data.

If properly implemented, the Semantic Web will change all of this by unifying all data with a common “language”, that is, a common understanding of what each piece of data represents. The Semantic Web promises to accomplish this through a set of design principles and a variety of enabling technologies. Currently, these include Universal Resource Identifiers (URI), Resource Description Framework (RDF), a variety of data interchange formats, and the Web Ontology Language (OWL). These technologies and standards are currently being used to provide a formal description of concepts, terms, and relationships within a given knowledge domain.

According to Berners-Lee, “The real power of the Semantic Web will be realized when people create many programs that collect Web content from diverse sources, process the information and exchange the results with other programs. The effectiveness of such software agents will increase exponentially as more machine-readable Web content and automated services become available. The Semantic Web promotes this synergy: even agents that were not expressly

CONTINUED ON PAGE 17

“While the World Wide Web in its current form is impressive, it’s still a Tower of Babel when it comes to data.”

Michael Feldman's



All the News that Isn't

Middle-aged missile crew falls asleep with launch remotes in hand.

Bin Laden's driver charged with driving without a terror taxi license.

Obama is way ahead in European donations, although McCain leads in duty-free liquor.

Obama's received 100 billion in old lire from the Italians alone. And more francs than you can shake a baguette at.

Turns out the Jolie-Pitt twins were conceived in vitro. And if there's a joke here, it's on Brad.

50 Cent sues Taco Bell for 400 million cent.

Growth on ear turns out to be cellphone.

Jay Leno to say something funny for last *Tonight Show* appearance.

Ford downsizing their line—look for the new F-150 Tonka. Built Tonka Tough.

T. Boone Pickens passes wind on massive scale.

New Famine Diet makes for long hungry life.

New proposal to make ethanol from Brussels Sprouts which nobody likes anyway.

Federal Court slaps pasty back on Janet Jackson while Justin just stands by.

That's all the news that isn't.

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On the Scene

NPR Biography

Fiona Ritchie

Host, *The Thistle & Shamrock*

Fiona Ritchie strolls along the main street of a small village in rural Scotland and steps through the plain doorway of an 18th century stone building. Passers-by would find it difficult to imagine what this simple gesture initiates: a weekly connection with devoted public radio listeners throughout the United States. In over two decades of broadcasts, Ritchie's radio program *The Thistle & Shamrock* has become one of NPR's most widely heard and best-loved music programs. She has entered the lives of millions of Americans by way of an inconspicuous studio door, thousands of miles away in Scotland.

Ritchie has come full circle to re-settle and create her radio programs at home in Scotland. Along the way she has forged a strong association with the United States, her adopted homeland, and made a unique contribution to the American airwaves.

Born in Greenock, Scotland, in 1960, Ritchie spent her childhood in nearby Gourock, a coastal town on the banks of the busy River Clyde on the country's west coast. In a household where the strains of the BBC's "Home Service" soundtrack her early memories, Ritchie developed an appreciation for music and a love of radio. Her mother's passion for the songs of Robert Burns, and Ritchie's participation in a prominent youth choir nurtured a particular interest in folk music of the British Isles. In 1977, she entered Scotland's University of Stirling to embark upon a course of study in Scottish and English literature, and was later drawn to psychology as her major area of study.

Three years later, Ritchie accepted a six-month position in the U.S. as a teaching assistant in the psychology department of the University of North Carolina at Charlotte. She returned to Stirling and graduated in 1981 with honors in psychology. That same year, Ritchie went back to Charlotte and soon joined the team at new



NPR member station WFAE-FM.

By the end of the year, she had debuted on the air with the earliest version of *The Thistle & Shamrock*, featuring music drawn from a small number of vinyl albums that reminded her of home. In 1982 Ritchie was appointed WFAE's Director of Promotion and Development. In 1983 *The Thistle & Shamrock*, already a weekly WFAE offering, began national distribution; Ritchie became full time producer and host of the show in 1986.

During her stay in North Carolina, Ritchie maintained a base in Scotland and traveled throughout Britain to keep in touch with musical developments and contacts. In 1989 and 1990, she visited 22 U.S. cities with *The Thistle & Shamrock* Concert Tour, a live showcase of singers and instrumentalists heard on the radio shows.

In the summer of 1990, Ritchie moved program production to the musical hub of Edinburgh, Scotland. More recently, the mother of two has re-located with her family to rural Perthshire, another landscape steeped in traditional music and a destination for traveling musicians from around the world. On return trips to the United States, Ritchie has visited and raised funds for NPR member stations from Louisiana to Alaska, and hosted festival concerts from Wolf Trap Center for the Performing Arts to Chicago's Grant Park.

Ritchie's awards include four World Medals from the New York Festivals' International Competition for Radio Programming, and a Flora Macdonald award from St. Andrew's Presbyterian College, which also conferred upon her the degree of honorary doctorate. Hundreds of *Thistle & Shamrock* tapes and vinyl albums, along



Fiona Ritchie, host of *The Thistle & Shamrock*

with concert recordings, playlists, newsletters, and related materials are now part of a working archive in the Scottish Heritage Center at St. Andrews College. The archive is open to anyone interested in studying the rich heritage of Celtic music.

Fiona Ritchie has presented numerous programs for BBC Radio Scotland and BBC Radio 2, launching the now established Radio Scotland world music series "Celtic Connections" in 1993. She has produced and presented many live concert performances and broadcasts, including a musical event for HRH Prince Charles in 2001 at Holyrood Palace in Edinburgh, and has acted in an advisory capacity for arts organizations in the U.S. and U.K., including serving on the Scottish advisory committee for the British Council. In 2003 Ritchie served as advisor to the Smithsonian Folklife Festival, and the Smithsonian Institution Center for Folklife and Cultural Heritage honored her for "creating an on-air community, serving as a musical ambassador, and connecting listeners with the best of traditional and contemporary artistry." 2003 also saw Ritchie offer NPR's first mp3 free music download in a specially commissioned recording. She has also produced several CD compilations, and authored a volume on Celtic music for the *NPR Curious Listener's Guide* book series, published in 2005. JM

Tune in to *The Thistle & Shamrock Sunday evenings at 9pm on JPR's Rhythm & News Service and online at www.ijpr.org.*

Salmon *From p. 14*

times and stories for kids of all ages. Native American demonstrations will include traditional uses of plants such as acorn grinding under the oaks, basket weaving, drumming and storytelling. Hands-on salmon art projects will be happening all day.

This annual event at Ashland's North Mountain Park also showcases demonstration gardens and a riparian project in which a floodplain area is being restored to benefit wildlife and to provide educational, stewardship and recreational opportunities for students and other park visitors. These on-the-ground improvements and educational programs have been developed over the past 10 years by the Ashland Parks & Recreation Department staff and a cadre of dedicated volunteers. The park which is situated on former farmland is bordered by Bear Creek and includes a public bike path,

play areas and sports fields. The Nature Center coordinates programs for all ages that promote understanding, appreciation and stewardship of the local environment.

The Bear Creek Salmon Festival is collaboratively planned by a variety of partner organizations including Bear Creek Watershed Council, Art Now, Bear Creek Watershed Education Program, Ashland Parks & Recreation Department, Oregon Trout's Healthy Water Institute, the Bureau of Land Management, Jefferson Nature Center, Jackson Soil and Water Conservation Service and the Oregon Department of Fish & Wildlife. The event is funded through sponsorship of the Ashland Parks Foundation, Oregon Trout's Healthy Waters Institute, Russell & Candice Chapman, Cynthia Lord, Seven Feathers Resort and Miller's Renaissance Landscape & Design. For more information about event entertainment, exhibitors, sponsors and more please call the Nature Center at 541.488-6606 or visit the website at www.BearCreekSalmonFestival.org. JM

Clean-up *From p. 14*

the past season. All trash will be transported to the City of Dunsmuir's dumpster where it will be sorted and recycled by volunteer community groups. Following the clean-up, all participants are invited to attend the free barbecue lunch at the beautiful Dunsmuir City Park & Botanical Gardens. Festivities will include the popular trash awards for humorous, most unusual, and most recyclable trash, student watershed displays, and a free raffle.

Registration is easy! Just come to the

Dunsmuir City Park on Saturday, September 20th, between 9:00-10:00am to receive your garbage bags, cleanup instructions, and river assignment. Volunteers will then drive (or walk) to their assigned river location, clean the site, and still have time to enjoy the river before returning for the barbecue and festivities. Remember to keep an eye out for Golden Rocks! For information on joining the "Businesses-that-Care" sponsorship program or participating in this event, please contact the River Exchange at (530) 235-2012, or by email at info@riverexchange.org. The River Exchange is a non-profit tax exempt organization, and all donations are tax deductible as allowed by law. JM

Inside *From p. 15*

designed to work together can transfer data among themselves when the data come with semantics."

The Semantic Web has the potential to radically transform the World Wide Web. Call it "Web 3.0" if you like. Once the Web speaks a common language it will be "intel-

ligent". Well, maybe not intelligent the way you might define it, but let's not quibble over semantics.

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: insidetheboxblog.blogspot.com JM



Program Guide

At a Glance

Focus

News & Information Service

KSIK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO / KNHM / KJPR

On The Media Every Sunday at 10 a.m. Public Radio turns the microscope around 180 degrees with *On the Media*. Hosted by veteran journalists Brooke Gladstone and Bob Garfield, this WYNC production, decodes what we hear, read, and see in the media every day and arms us with critical tools necessary to survive the information age. With compelling reporting and uncommon insight, the program breaks through the white noise to uncover significant issues of the day and carefully expose the relationship of the media to culture and society. Using commentaries, analyses, and reports covering significant media issues of the day, *On the Media* doesn't shy away from a critical look "behind the curtains" of professional journalism. In today's fast-moving society, the media can easily slip through our awareness and blend together to create a near constant whirl of white noise. We often fail to fully realize how broadcasters and print professionals filter our political process and shape a sense of national culture. The program invites us to turn on, tune in, and wise up! Hear *On the Media* Sundays at 10 a.m. on the *News & Information Service*.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

BBC's Last Night of the Proms On Saturday September 13th at noon, following the conclusion of *JPR's Saturday Morning Opera*, we'll be presenting *Last Night of the Proms*, the live final concert of the BBC Proms 114th season. The special broadcast features the BBC Symphony Orchestra along with Bass-baritone Bryn Terfel, pianist Hélène Grimaud, the BBC Singers and the BBC Symphony Chorus. Sir Roger Norrington conducts the ensemble. Join us Saturday, September 13th at Noon on the *Classics & News Service* for *Last Night of the Proms*.

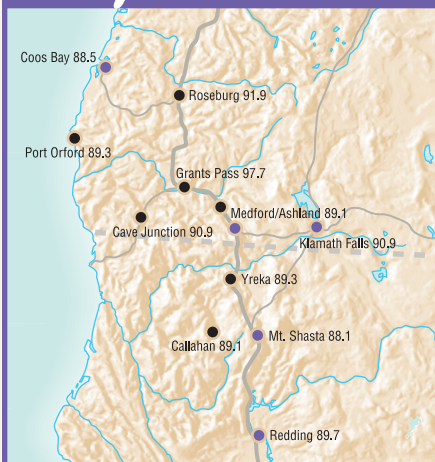
Volunteer Profile: Colleen Pyke



The relationship began 23 years ago, to be precise. Colleen Pyke graduated with honors from SOU (then Southern Oregon State College) in 1985. It was at that point that she discovered Jefferson Public Radio, which was known then as KSOR. Colleen hosted jazz programs on Sunday mornings as well as an interview program called *About Women*. Her interest in broadcasting continued as she took a position with KDRV Channel 12, Medford, as a TV

CONTINUED ON PAGE 23

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air
3:00pm Fresh Air with Terry Gross
4:00pm All Things Considered
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Saturday Morning Opera with Don Matthews
2:00pm Siskiyou Music Hall
3:00pm From The Top

4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Port Orford 90.5
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Parts of Port Orford,
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Marsh 89.1	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Lincoln 88.7	
Cave Junction 89.5	Grants Pass 88.9	Mendocino 101.9	
Chiloquin 91.7	Happy Camp 91.9	Mt. Shasta, McCloud,	
		Dunsmuir 91.3	

News & Information www.ijpr.org



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
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MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-7:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm-8:00pm
Exploring Music with Bill McGlaughlin

8:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am-10:30am
First Concert

Classical music to start your weekend with Ted Prichard.

10:30am-2:00pm
Saturday Morning Opera with Don Matthews

2:00pm-3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates September birthday

First Concert

- Sep 1 M Humperdinck*: *Sleeping Beauty*
- Sep 2 T Haydn: Symphony No. 48, "*Maria Theresa*"
- Sep 3 W Locatelli*: *Il Pianto d'Arianna*
- Sep 4 T Darius Milhaud*: Symphony No. 9
- Sep 5 F J. C. Bach*: Oboe Concerto in F major
- Sep 8 M Dvorak*: *Czech Suite*
- Sep 9 T J. S. Bach: Keyboard Concerto in D major
- Sep 10 W Faure: Piano Trio
- Sep 11 T Friedrich Kuhlau*: Concertino for Two Horns and Orchestra
- Sep 12 F Villa-Lobos*: *Bachianas Brasileiras No. 1*
- Sep 15 M Horatio Parker*: Suite for Piano Trio in A major
- Sep 16 T Paul Taffanel*: Fantaisie on Themes from *Der Freischütz*
- Sep 17 W Ignaz Holzbauer*: Symphony in E flat major
- Sep 18 T Chopin: Piano Sonata No. 3 in B minor
- Sep 19 F Mozart: Symphony No. 18 in F major
- Sep 22 M Glazunov: *Autumn*
- Sep 23 T Beethoven: String Quartet in G major
- Sep 24 W Vaclav Nelybel*: *Trittico*
- Sep 25 T Léon Boëllmann*: Piano Quartet in F minor
- Sep 26 F Pieter Hellendaal: Concerto Grosso in F major
- Sep 29 M Jacques-Martin Hotteterre*: Suite No. 2 in E minor
- Sep 30 T Stanford*: Violin Sonata No. 1 in D major

Siskiyou Music Hall

- Sep 1 M Chausson: Symphony in B flat major
- Sep 2 T George Enescu: Piano Quintet
- Sep 3 W Schubert: String Quartet No. 14 in D minor "*Death and the Maiden*"
- Sep 4 T Bruckner*: Symphony No. 1 in C minor
- Sep 5 F Mozart: Symphony No. 41 in C major, "*Jupiter*"
- Sep 8 M Reicha: Quintet in A minor
- Sep 9 T Bax: *The Truth about the Russian Dancers*
- Sep 10 W Vivaldi: *The Four Seasons*
- Sep 11 T Chopin: Concerto in E minor
- Sep 12 F Dohnanyi: Violin Concerto No. 1 in D minor
- Sep 15 M Liszt: *Dante Symphony*
- Sep 16 T Tchaikovsky: Symphony No. 5 in E minor
- Sep 17 W Borodin: Quartet No. 2 in D major
- Sep 18 T Khachaturian: Piano Concerto in D flat major
- Sep 19 F Beethoven: Trio in G major
- Sep 22 M Dvorak: String Quartet No. 14 in A flat major
- Sep 23 T Grieg: *Symphonic Dances*, Op. 64
- Sep 24 W Spohr: Quartet No. 32 in C major
- Sep 25 T Mendelssohn: *A Midsummer Night's Dream*
- Sep 26 F Brahms: String Quartet No. 1 in C minor
- Sep 29 M Schumann: Symphony No. 2 in C major
- Sep 30 T Boismortier: Serenade No. 2

Classics & News Highlights

JPR's Saturday Morning Opera with Don Matthews

September 6 • *La Clemenza di Tito* by Wolfgang Amadeus Mozart
Charles Mackerras: conductor
Gösta Winbergh, Carol Vaness, Christine Barbaux, Delores Ziegler, Martha Senn, László Polgár, Vienna State Opera Chorus, Vienna Philharmonic.

September 13 • *Il Signor Bruschino* by Gioachino Rossini
Claudio Desderi: conductor
Alessandro Codeluppi, Maurizio Leoni, Elena Rossi, Dario Giorgelè, Antonio Marani, Clara Giangaspero, Massimiliano Barbolini, Vito Martino, I Virtuosi Italiani.

September 20 • *La Wally* by Alfredo Catalani
Fausto Cleva: conductor
Renata Tebaldi, Mario del Monaco, Piero Cappuccilli, Justino Diaz, Lidia Marimpietri, Stefania Malagu, Alfredo Mariotti, Monte Carlo National Opera Orchestra.

September 27 • *Porgy and Bess* by George Gershwin
John DeMain: conductor
Donnie Ray Albert, Clamma Dale, Andrew Smith, Wilma Shakesnider, Betty Lane, Carol Brice, Alexander B. Smalls, Larry Marshall, Houston Grand Opera

From The Top

September 6 • Jordan Hall, Boston, MA
From the Top comes from its home at New England Conservatory's Jordan Hall, fea-



The late Italian soprano, Renata Tebaldi.



Hilary Hahn, dubbed "America's Best" young classical musician in 2001 by *Time Magazine*.

turing a 16-year- bassoonist with a pension for solving Rubik's Cubes and a 13-year-old cellist performing Paganini on only one string.

September 13 • Jordan Hall, Boston, MA
On this week's program, guest artist Hilary Hahn meets her number one fan and plays with a number of talented young musicians.

September 20 • Houston Grand Opera, Houston, TX. This week's show comes from one of the world's leading opera houses with an exciting lineup of young singers and instrumentalists who join for a finale from Humperdinck's "*Hänsel and Gretel*," conducted by Christopher O'Riley.

September 27 • Zellerbach Hall, Berkeley, CA. *From the Top* visits Berkeley, CA for performances from the San Francisco Girls Chorus and a teenage quartet who play a modern piece by a 17-year-old composer from Palo Alto.

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

CANYONS COUSCOUS

(Makes 10 servings)

- 2 Medium Yellow onions, diced
- 2 Cloves Garlic, minced
- 7.5 Oz Jar of chopped sun-dried tomatoes, packed in oil
- 1 Dash Cayenne pepper
- 1/2 tsp Salt
- 3 Cups Water
- 2 Cups Couscous
- 1/2 Bunch Fresh cilantro, chopped

In a large pot, sauté onions, garlic and tomatoes in oil from the jar of sun-dried tomatoes until onions are translucent. Add cayenne pepper and salt. Add water, bring to a boil. Add couscous and simmer for five minutes (or until water is absorbed.) Fluff with fork. Garnish with chopped cilantro.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving (% Daily Value)

Calories 92.23
Calories From Fat (28%) 25.71
Calories From Protein (9%) 8.31
Calories From Carbs (63%) 58.20
Calories From Alcohol (0%) 0.00
Total Fat 3.08g 5%
Saturated Fat 0.42g 2%
Monounsaturated Fat 1.86g
Polyunsaturated Fat 0.48g
Trans Fatty Acids 0.00g
Cholesterol 0.00mg 0%
Sodium 177.91mg 7%

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
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GRANTS PASS 97.7 FM

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KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm
The Folk Show

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm
The Thistle and Shamrock


Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha

Volunteer *From p. 18*

news reporter and anchor. And finally, in 1991, Colleen came back to JPR to be the first host of *Open Air* along with Keith Henty, who now hosts the *Jefferson Exchange*. Working at JPR for over 13 years, Colleen says radio is her first love, and JPR is her home away from home! Colleen created and hosted *The Healing Arts* on JPR from 1995-2004, and the syndicated program *Global Healing* on Sirius satellite radio from 2005-2008. Now working in Ashland in real estate, Colleen is a regular volunteer and regular face around the station. 

Rhythm & News Highlights



Tony Bennett

Marian McPartland's Piano Jazz

September 7 • Tony Bennett

The quintessential American crooner, Tony Bennett is known throughout the world for his mellow tenor voice and swinging bel canto style. Bennett talks about his love of painting, his favorite songwriters, and the significance of American popular song on this encore program. He and McPartland perform "Wrap Your Troubles in Dreams," "All of Me," and other favorites.

September 14 • McCoy Tyner

Inventive composer and pianist McCoy Tyner is perhaps most famous for creating the lavish harmonies and percussive piano lines heard on some of John Coltrane's most famous recordings. He has also had a successful career as a leader with his own McCoy Tyner Trio. Tyner puts his prodigious technique to work on "Lazy Bird" and McPartland gets on board for a driving duet of "Take The A Train."

September 21 • Henry Mancini

Composer Henry Mancini penned some of the most memorable tunes of our time, including classics like "Peter Gunn" and the "Theme to the Pink Panther." On this encore program, Mancini talks about being



Henry Mancini

inspired by the movie screen, and duets with McPartland on "Days of Wine and Roses" and "Baby Elephant Walk."

September 28 • Chick Corea

Corea has been a major force in cre-

ative music for nearly 40 years. His inventive improvisations and musical ideas have made him one of the most important figures in modern jazz. On this encore program recorded at Corea's Madhatter studio, McPartland and Chick introduce an electronic element into *Piano Jazz*, as McPartland plays the Fender Rhodes and Corea plays his KX5 synthesizer on "Crystal Silence."

The Thistle & Shamrock

September 2 • Thistleradio Poll Winner: Appalachian Connection

Through an online poll at thistleradio.com, listeners chose this encore program as the one they most wanted to hear again. The musical linkage between Scotland, Ireland and Appalachia is evident in these traditional songs and tunes.

September 9 • Thistleradio Poll Runner-up: New Gaelic Voices

This encore program was the runner-up in our online poll asking listeners to choose what show they'd most like to hear again. It explores the branches of contemporary song sprouting from the roots of ancient vocal traditions.

September 16 • Thistleradio Poll 3rd Place: Fiddle Styles

This encore program was the third most requested in an online poll asking listeners to choose the show they'd most like to hear again. It features the tasty fiddle flavors of music from Celtic roots.

September 23 • The Silver Collection

From timeless vinyl to pioneering mp3s, enjoy an hour of musical masterpieces from Thistle and Shamrock's 25 years.

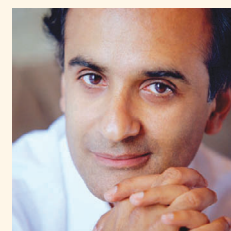
New Dimensions

September 6 • A Simple Buddhist Monk with Pico Iyer

September 13 • The Sacred Story of Evolution with Rev. Michael Dowd

September 20 • Growing Into a Bigger Version of God with Michelle Prosser

September 27 • Going Green is Not Enough with Chuck Burr



Pico Iyer

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

The Vinyl Cafe

The Vinyl Café is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

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3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

The State We're In

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

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Colleen Pyke, Broker

Hi, I'm Colleen Pyke – a long time contributor and supporter of JPR.

What I love about being a real estate Broker is helping people realize their dreams. If you know someone who is looking for a home, or wanting to make a change and sell their home, please refer them to me at cpyke@jeffnet.org, or give me a call. People love to be referred to someone they trust, especially when you are working with a life changing event, such as buying or selling a home!

I can also send anyone a retirement or relocation packet, and of course will prepare a complimentary market analysis for anyone thinking of selling their home. See my website for more details: www.realestateashland.com, and reach me at 541-621-2482.



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Recordings

Derral Campbell

Taste the Sound

I've come across a pair of new releases with a lot in common, though the minor differences are what give each its distinctive flavor, and in a way, each completes the other. You can make up your own mind if you give them a listen.

Larry Lange & His Lonely Knights · *Crazy, Crazy Baby* · Texas Jamboree Records

Larry Lange has spent most of his career in the Texas arena (San Antonio/Austin), working in the seminal bands of Doug Sahm, Paul Ray and the Cobras, Angela Strehli and Stevie Ray Vaughan, and also Delbert McClinton's band. This bass player is augmented by Lonely Knights on keyboards, drums, guitar and a couple of frisky saxophones. Lange recently called the band's music a "slice of Americana from the San Antonio to Lafayette, Louisiana axis," and the regional influence brands their sound with its swampy, swinging groove. I see "south Texas soul," "Chicano soul," and "swamp pop" among the labels applied to this band's music by various music critics. What knocks me out about them is the danceability of everything they play and certainly the sense of history they exhibit.

The slow numbers evoke 50's Doo-wop with a Latino twist, and when the Lonely Knights take a song like Buck Owens' "Together Again" and make it a Mexican slow-dance, they mirror the cross-style creativity of their heroes, the people who inspired them since they began listening to music by Cookie and the Cupcakes, Fats Domino, Freddy Fender, Sunny Ozuna and Dale and Grace. Augmented by accordion, the Hispanic filter imparts a fine spiciness, and a sentimentality redolent of a long-ago regard among people, a faded memory that still can bring a tear. And the rockers! Hang on to your headpiece - you WILL be dancing, even if you're in the car, when you hear "Corpus Christi

Rocks," or "Lookout Mr. Heartache" (by Little Bobby and the Lollipops!). The horn lines swoop and punch, pushing and underlining the music. It just can't be denied, this groove for the ages, and the feeling evoked on "Crazy, Crazy Baby" is as real as joy, as much fun as falling in love.

Los Fabulocos · *Los Fabulocos* · Featuring Kid Ramos · Delta Groove Records

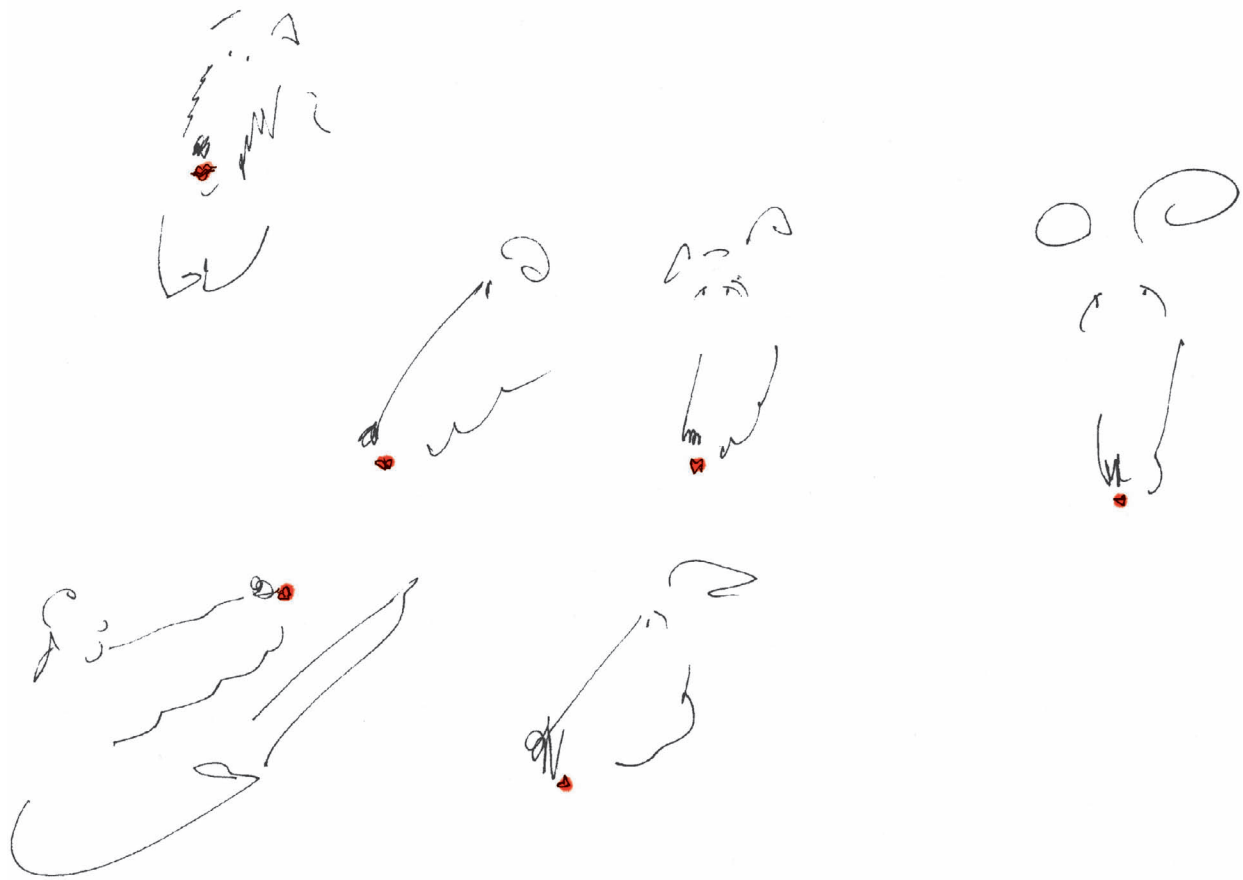
One of the songs on Los Fabulocos' self-titled first release is the same "Crazy, Crazy Baby," and the connection between these two recent releases would seem to imply some duplication. While critics are calling the Lonely Knights "Tex-Mex" and Los Fabulocos "Cali-Mex," there are a lot of common elements and themes. Both albums draw heavily on the Hispanic interpretation of American Rhythm and Blues of the 50's. Los Fabulocos features the great guitarist Kid Ramos, who was a member of the James Harman bands of the 80's, when he played alongside the legendary guitarist Hollywood Fats, king of the West Coast Jump Blues sound. (For one of the greatest live recordings of Blues music, check out Harman's "Strictly Live in '85...Plus," on Pacific Blues, which features both guitarists in a wild session.) Ramos also held the lead guitar chair in the Fabulous Thunderbirds for a few years, and his Blues credentials are earned and evident. I went on a few Blues Cruises in the 90's, and got a chance to really listen to Ramos. He's a fine player with great dynamics, no shortage of subtlety and tonal precision in the face of hard-driving Blues/Rock, or in the current context, a more roots-driven enterprise.

Accordionist Jesus Cuevas played a decade with the East L.A. protégés of Los Lobos, The Blazers, who brought a bluesy, rocking brand of Latino excitement to their music. They covered songs like "Ooh-Poo-Pa-Doo" and Barbara



Little Victories

Mari Gayatri Stein



my dog has Clara Bow lips

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has appeared in over 30 books, most recently Buddy's Candle written by Dr. Bernie Siegel, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.gypsydogpress.com.

Lynn's "Oh Baby (We Got a Good Thing Goin')," and are themselves now an influence on the Los Fabulocos canon. I caught them in Austin in '94, and found a lot to enjoy - sometimes you see a band, and you just know, from the start, that you'll always dig them. The interesting part is seeing their influence and what it has spawned years later.

Again, the influence of American R&B permeates the proceedings, as Huey "Piano" Smith rates a cover here ("Educated Fool"), as well as Clifton Chenier, Rockin' Sydney and Lloyd Price. Even the Johnny Burnette Trio gets a nod. Their cover of "Crazy, Crazy Baby" is taken

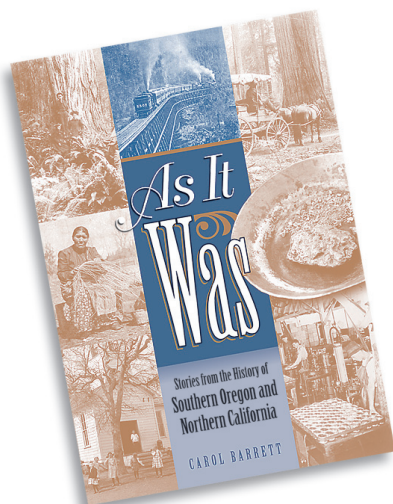
from a Doug Sahm interpretation. The original tunes echo the Latin perspective, and the last song, "Mexico Americano," gives an insight and commentary on the merging of two cultures.

The sound here is not as full as on the Larry Lange release, in that less instrumentation is employed, but Kid Ramos adds extra richness with his versatile guitar, employing tons of tremolo and vibrato in the most artful and appropriate manner. While he possesses a huge vocabulary of licks and shadings, he never over-plays. "Just enough to win" is a good description of his style; he uses a rock refrain briefly, then switches to a Jimmy Vaughan/

Fabulous Thunderbirds groove, then sprinkles in some personalized improvisation that just sparkles.

And I wish I understood Spanish; the Mexican tunes on both releases sound wonderful. Some are classics of Latino music, and others are written by band members. I'm enjoying the heartfelt vocals as well as superbly empathetic musical interplay. There are great instrumentals on both Lange's release and the Los Fabs - "Juega Carnicas" on the Lonely Knights' record is a bouncy romp punctuated by catchy stops and raspy sax action. Kid Ramos plays fast and occasionally furiously on his three-minute instrumental

CONTINUED ON PAGE 36



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BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

The Dividing Line: *Othello* at OSF

A low, white platform occupies the center of the Oregon Shakespeare Festival's Elizabethan stage. Modeled by blue light to resemble fair skies, it is bisected by a band of black tile. Rachel Hauck's simple set serves as the base for Lisa Peterson's elegant, sharply focused *Othello*. It also becomes an abstract emblem for the action, tightening its concentration and reinforcing the stubborn divisions that ordain tragedy. For once the play begins, that tender, daylight sky will disappear forever. Propelled by the pathological reasoning of Iago, the action plunges forward into night shadows, cancelled periodically by an artificial neon glare.

In *Othello*, metaphysical and political issues pare down to psychology. Characters struggle for the control not of kingdoms or even Fate, but of personal relationships. Relationships are shaped by social structures, however, and that stark, black strip of tile reminds us of the barriers society erects in the name of preserving order. Upper and lower classes, men and women, parents and children, pale-skinned and dark: everyone has his or her separate and unequal place.

The Moorish warrior Othello has earned enough respect to command the Venetian military, yet not enough to wed Desdemona, the daughter of a senator, Brabantio. Their elopement commits a double offense to the rules—not only has the couple crossed the racial boundary, but Desdemona has defied her father in making her own marital choice and sticking to it. Their move from Venice to Cyprus may reflect their indifference to social norms, but there is no real escape. The new island locale is still slashed by that black band and lit by that blinding, artificial glare.

In other words, it is still home to jealousy, envy, and hate, to paranoid distortion which continually pits an "us" against a devalued, but greatly feared "them." Iago carries the disease of paranoia in its purest,

most virulent form. Othello's own sensitivity to difference and division leaves him vulnerable to it, and he is quickly brought down.

Peterson's production, traditionally costumed by Christopher Acebo, forgoes novelty, pinning its success on a splendid cast with the courage to dig below the surface and expose the play's psychological muscle. Dan Donohue's Iago, a man without a soul, needs a hateful plot or ploy to catalyze some facsimile of a self. He's all over the place at the start, singing his lines one minute, seething the next, fierce then nonchalant, bitter then bored. His loose body language stutters with extraneous motion. His brainless spaniel Roderigo (Christopher DuVal), a test-run for his manipulation of Othello, provides barely enough challenge to break through Iago's nihilistic apathy. Only conjuring up his grudge against Othello will do the trick. It's as if Iago imagines Othello between his sheets in order to rouse himself to a feeling. And sure enough, sexual jealousy yanks him from the void: his detached self-analysis gives way to a fit of retching.

While Iago is pallid, slight, and full of eccentric gesture, Peter Macon's first appearance as Othello embodies the opposite—colorful, strong, and supremely centered. His symmetrical gestures conserve motion; his voice resonates with confidence, accented in softer moments with an African lilt. Though a public man, ruled by considerations of honor and reputation, Macon's Othello is not trying to impress the Venetians; he simply *is* impressive, as natural and unaffected as he is powerful.

It's worth noting that without this evidence of an appealing human being behind the military hero, the tragedy risks falling apart. We couldn't for a minute care about an Othello who might consider wife-murder a sane or justifiable choice in cases of infidelity. Othello can't seem merely tricked by Iago. He must be driven out of his

humanity. When Macon begins to lose control of his body, echoing the random movements of Iago, we know this breakdown has occurred.

Sarah Rutan's Desdemona is no delicate ingénue, but vivacious and self-assured, the protagonist in a tragedy of her own. In fact, Peterson places her in the picture from the opening moments with an enactment of the actual elopement, providing an early glimpse of a young woman who is finding love to be everything she dreamed it would be. As the following scenes corroborate, Desdemona is vibrantly alive, elated, in the midst of a sexual awakening that's as much about psychic completion as physical gratification.

Brabantio resigns himself to the marriage with a warning to Othello: Desdemona has deceived her father and thus may deceive her husband. Unfortunately no one offers a similar *caveat* to Desdemona: having been abandoned by a proprietary father who needed to control her, she might expect similar treatment from her husband. In spite of the shock when it comes, Rutan's Desdemona doesn't crumple, but modulates instead from indignation to solemn curiosity, at one point circling her husband in order to study him from different angles, determined to figure him out. Her courage fails briefly as her memory of the "Willow Song" fades to inaudible, but she fights for her life in the devastating end with every ounce of her strength.

Danforth Comins, as the Florentine Cassio, conveys an ingenuousness and modesty that survives his foolish entanglement with Bianca, and saves him to initiate the most stunning moment of this production. Bonded to Othello by virtue of his outsider status, his lack of sophistication, and his chain of command, Cassio demonstrates an inconspicuous but poignant generosity towards his fallen mentor at the end. It is the ever-loyal Cassio who enables Othello's suicide, then flinches with pain when it occurs. That flinch, evidence of an enduring, heartfelt connection, speaks as eloquently for the Moor's final redemption as Othello's own deep remorse. ■

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Kirsten Rian and Ann Staley

Sierra Leone,
mango, groundnuts, and war

I

Pounding cassava leaves
out behind the mud house,
roof of corrugated sheet metal
to replace the burned out thatch
from rebels bringing fire
and machetes, night dreams
and images that linger
long past ceasefire
and reconciliation reports.
Old cotton trees are said
to hold spirits
and the seers know
which ones.

Branches wave and beckon
in rainy season wind,
leaves are hands
leaves are hands
leaves are hands
cut from the branches,
lost in tall shoots
of elephant grass.

II

Beating clothes
out behind the mud house
baby slung on back,
fabrics blur color and pattern,
the day's dust and sweat
drip as she wrings,

turning and twisting the cloth
onto itself like forgiveness.

III

We present the village chief
with cupped hands of kola nuts
and water escaping through
our fingers like the stories
we will hear in exchange,
that when spilled from the mouth
turn the soil red,

evidence it is not iron ore
coloring the landscape.
It is cassava mixed with palm oil,
spice and peppers, it is words
dropped like stones
from the mouths
of elders, it is feet
running across the spine
of earth into the bush,
it is memory.

Kirsten Rian's poetry has appeared in *Rhino*, *Upstreet*, and other national literary journals, and has been nominated for inclusion in the 2008 *Best New Poets* anthology. She was awarded a Soapstone artist residency, co-edited the anthology *Walking Bridges Using Poetry as a Compass*, and was Executive Director of Portland's Blue Sky Gallery. She leads workshops internationally using poetry to teach literacy, healing, and storytelling. In Sierra Leone she wrote poetry with young mothers kidnapped by rebel forces, with former boy soldiers, and other community members. She lives in Portland where she is a Poet-in-Residence through the Literary Arts Writers-in-the-Schools program.

It's Tuesday,

late February, and sunny haze
makes for no-coat weather, almost

as lovely as early morning bird song,
almost as hopeful. I drive north

through the valley, humming along
with Emmylou, "This is us..."

consider the sky and the letter
I did not write, cannot write &

which maybe balances with the two
Air Mail apologies to Iowa.

New glasses, worn heart, my laconic angel
checks in when she damn well pleases.

At the welcoming Arbor table—green tea, apple pie:
Paradise recognizable as soon as you get there.

Ann Staley earned an MS in Humanities at Southern Oregon University and a MA at Stanford. She taught Language Arts at Hedrick and McLoughlin Junior High Schools in Medford, and worked at the Ashland Adolescent Center. She has been involved with the Oregon Writing Project at SOU, Lewis & Clark College, and Willamette University, and taught at the Northwest Writing Institute for 18 years. Her essays and poems have been published in anthologies and journals, including *Solo*, *On Her Own Adventure*, *Honoring Our River*, *Writing from the Inside Out*, and *Art Spirit*. Ann Staley lives in Corvallis, Oregon.

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Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
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Please allow two to four weeks for reply.

Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival offers a rich range of productions thru October. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, thru Nov. 1; and Arthur Miller's *A View from the Bridge*, thru Nov 1. Playing in the New Theatre: Shakespeare's *Coriolanus*, thru Nov 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro, thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: *Our Town*, by Thornton Wilder, thru Oct 11; and Shakespeare's *The Comedy of Errors*, thru Oct 12. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541) 482-4331 or www.osfashland.org

◆ Oregon Stage Works presents *Tales of Fannie Keenan Better Known as Dora Hand*, thru Sept. 29th. Fri.-Mon. at 8 pm and Sunday matinee at 2 pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org

Music & Dance

◆ Mo Bettah Sound Productions presents "The 1st Annual Southern Oregon Luau Festival" on Sept. 5-6th. The Festival offers a choice of four authentic luau lunch/dinner shows, with hula dancers, fire dancers and music. At the Applegate River Ranch House, Applegate. No need to drive—the Festival offers bus pick up & drop off service in Medford (Rogue Valley Mall Parking Lot) & Grants Pass (Super Wal-Mart Parking Lot). Tickets available at: www.mobettahsoundproductions.com. Applegate River Lodge, 15100 Highway 238, Applegate (541) 244-0970

◆ Camelot Theater presents two productions in September:

The Tony Award-winning *Lend Me a Tenor*, thru Sept. 14th. Chaos reigns offstage and on in this backstage farce about the opera world.

A "Spotlight on the Blues" show plays Sept. 18-28th, featuring the music of composers such as Duke Ellington. 2 and 8 pm.

At Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *A Brief History of White Music*, Sept. 12-Nov. 2nd. The

premise of the show is simple: what if mainstream pop songs originally sung by white artists were re-interpreted by a trio of African-American performers? Previews Sept. 10-11th. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com



The Living Gallery features new work by Northwest artist Fumiko Kimura ("Toyland Fantasy," Fumiko Kimura).

◆ The Siskiyou Institute presents two shows and a workshop:

On Sept. 12th, the New West Guitar Quartet kicks off its 2008 fall season. The New West Guitar Quartet combines the improvisational elements of jazz with the performance standards of a chamber group. \$20 and \$15 for students. At

Paschal Winery in Talent.

On Sept. 26th, jazz pianist-composer-psychiatrist Denny Zeitlin performs. Zeitlin has recorded over thirty critically acclaimed albums; twice won first place in the Down Beat International Jazz Critics Poll; written original music for Sesame Street; and appeared on network TV, including repeats on the Tonight Show, and CBS Sunday Morning. At the Old Siskiyou Barn in Ashland.

On Sept. 27th, Zeitlin offers a workshop/lecture-demonstration entitled "Unlocking the Creative Impulse: The Psychology of Improvisation." 11 am. \$5 for students and teachers, \$10 for the general public. At the Old Siskiyou Barn in Ashland.

Reservations for all events can be made by calling the Siskiyou Institute at 541-488-3869 or by emailing info@siskiyoinstitute.com.

◆ Craterian Performances presents:

The Tony Award-winning musical, *Chicago*, on Sept. 3rd. 8 pm. Roxie Hart wants to be a star in Jazz Age Chicago. After murdering her abusive boyfriend, inciting a media circus, and teaming up with showboating attorney Billy Flynn, she gets her wish. Premium-\$68, Section A-\$62, Section B-\$56, Section C-\$50.

Martin Short on Sept. 17th, 8 pm. From his early days as impish cut-up on "SCTV," to his antics on "Saturday Night Live," to his Tony Award-winning performances on Broadway, Martin Short has firmly established himself as one of the brightest stars in America's comic firmament. Section A-\$78, B-\$72, C-\$66

Oliver! on Sept. 22nd, 8 pm. *Oliver!* brings to colorful, captivating life the tale of Oliver Twist, the heroically resilient orphan whose simple request for more porridge gets him kicked out of his miserable workhouse onto the streets of London. *Oliver!* boasts one of Broadway's most memorable scores (including "Where is Love?," "Who Will Buy?" and "Consider Yourself"). Premium-\$60, Section A-\$54, Section B-\$48, Section C-\$42

Cantabile or The London Quartet, on Sept. 27th. 8 pm. Cantabile, pronounced "Can-TAH-bih-lay" — is an Italian musical notation cuing instrumentalists to play "in singing style." Section A-\$25, B-\$22, C-\$19, Youth (0-18) A-\$19, B-\$16, C-\$13

Nunsense on Sept. 30th. 8 pm. As this popular musical proves, a stage full of singing, dancing, wise-cracking nuns is more fun than a barrel of monkeys. Section A-\$53, B-\$50, C-\$47, Youth (0-18) A-\$40, B-\$37, C-\$34

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

September 15 is the deadline
for the November issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



St. Clair Productions presents Laura Love (above) and Harpers Ferry playing blues, bluegrass, jazz, folk, gospel, reggae and country-style originals on September 26th.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Jackson County Community Concert Association presents pianist, Yakov Kasman, Sept. 20th. 7:30 pm. "This Moscow Conservatory-trained master has garnered numerous recording awards in France, as well as 'Superlative' ratings from the American Record Guide. Season Membership \$75 for 5 concerts. Single tickets \$25 Adult, \$5 Student. Single concert tickets available at the Craterian Box Office beginning September 5th.

◆ Britt Festivals presents a wide range of entertainment this month:

Bonnie Raitt / The Curtis Salgado Band on Sept. 1. 7:30 p.m.. SOLD OUT.

G. Love & Special Sauce / John Butler Trio / Tristan Prettyman on Sept. 5th. 6:30 p.m. \$39; Lawn: \$27; Child (0-12): \$23.

Bill Evans Soulgrass with special guest Sam Bush / The John Jorgenson Quintet on Sept. 6th. 7 p.m. \$39; Lawn: \$24; Child (0-12): \$19.

The Black Crowes / Grace Potter and the Nocturnals, Sept. 7th. 7:30 p.m. \$61.00; Lawn: \$43.00; Child (0-12): \$27.00

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville, unless otherwise noted. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ St. Clair Productions presents:

On Sept. 26th, Laura Love and Harpers Ferry playing blues, bluegrass, jazz, folk, gospel, reggae and country-style originals. Meg Hutchinson opens. \$20/advance, \$22/door, Kids under 12

free with paying adult, Teens 12-17/\$10. At the Unitarian Center, 4th and C Streets, Ashland. www.stclairerevents.com

◆ Eden Vale Winery's Jazz Series features a variety of Southern Oregon bands performing weekly and showcasing a blend of blues, jazz, and dance music. Every Thursday through September 18th. Enjoy a perfect summer evening surrounded by vineyards, orchards and history. \$5 cover/all ages. Eden Valley Orchards-Voorhies Mansion 2310 Voorhies Road, Medford For more information call 541.512.2955 or www.edenvalloryorchards.com



The Siskiyou Institute presents Jazz pianist-composer-psychoanalyst Denny Zeitlin on September 26th with a workshop on September 27th.

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Sept. 5th. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541)488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ FireHouse Gallery presents "Tanks, Tide Pools, and Other Bottomless Ponds" Sept 2-27th. Pen and ink art to capture the essence of underwater life. The focus is on the movement of the water and the fluidity of life. Located at Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339

◆ Madrona Arts presents "Klamath River: Freeing the Waters," on Sept. 5th. Local artists, environmental organizations and musicians will present art and information on issues of the Klamath River Basin. 5-8 pm. At 258 A Street, Ashland, across from Ace Hardware. www.madronaarts.com

◆ Schneider Museum of Art presents "James Lavadour: The Properties of Paint and Selections from Crow's Shadow Institute of the Arts," thru Sept. 13th. James Lavadour is a nationally recognized Native American painter and printmaker, well known for his exploration of landscape as both inspiration and subject. On the Southern Oregon University campus at 1250 Siskiyou Blvd., Ashland. (541) 552-6246

◆ The Living Gallery features new work by Northwest artist Fumiko Kimura—"Scent of Sumi: Recent Calligraphy, Sumi-e and Collages," thru Sept. Open House on 1st Friday, Sept. 5th, 5-8pm. Located at 20 S. First St., Ashland. (541) 482-9795. www.thelivinggallery.com

◆ Grants Pass Museum of Art presents "Art about Wine," a juried exhibit, thru Sept. 26th. Noon 4 pm, Tues-Sat. Community wine tasting Sept. 19th, 6-9 pm. featuring wineries of the Rogue Appellation Garagiste Society and food by Summer Jo's. Exhibit viewing free. Tickets at the door & advanced sales. Grants Pass Museum of Art, 229 SW G Street, Grants Pass. (541) 479-3290

◆ Wiseman Gallery presents "Poissons de Chant," Sept. 22-Oct. 3rd. Digital imaging creates an interesting and sometimes whimsical world of fancy and intrigue. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass.

NORTH CALIFORNIA

Theater and Music

◆ Scott Valley Bank and local businesses present

CONTINUED ON PAGE 34



American Jazz saxophonist Bill Evans performs at the Britt pavilion on September 6th with special guest Sam Bush.

free concerts Friday evenings in Yreka's Miner Street Park. Enjoy your picnic dinner with family and friends, dance on the lawn to everything from original rock to rockin' country. 6:30-8:30 pm. Lawn seating. Lawn chairs welcome. Yreka Miner Street Park is located at Miner and Gold Streets, Yreka. (530) 842-5701 ext 203

◆ Shasta Community Concerts presents composer-guitarist-singer Pavlo, on Sept. 4th. Pavlo composes in a style of music best described as "Mediterranean music," combining Flamenco, Latin, Classical and Mediterranean guitar with a Greek Bouzouki. 7:30 p.m. At the Redding Convention Center, 700 Auditorium Drive, Redding. www.shastacommunityconcerts.com (530) 247-7355



The Eureka Chamber Music Series begins its 16th season with the internationally acclaimed pianist, Anton Nel, on September 26th.

Exhibition

◆ Dunsmuir Chamber Commerce presents the 6th Annual Dunsmuir ArtWalk, called "What's Happening?" on Sept. 13th. Ten creative artists showcase their work in Dunsmuir's Historic Downtown District on Dunsmuir and Sacramento Avenues, and in open studios in the new 'South River Art District.' Maps are available at the event. Dunsmuir Historic Downtown. (530) 235-0963 www.snowcrest.net/windowboxnursery/artwalk and www.dunsmuir.com.

◆ Hayfork Chamber of Commerce presents "Hayfork Summer in the Park," on Sept. 13th. Free live music & entertainment, food concessions, baked goods, local produce and crafts for sale. 4-8 pm. Music by Dave & Sue Hazard from 4-6 pm and a variety of musical genres by The Mostly Stringband, from 6-8 pm. At Hayfork Park, Highway 3 (Main Street), Hayfork. 628-5610 or 628-4302.



Jackson County Community Concert Association presents Russian classical pianist, Yakov Kasman, September 20th.

UMPQUA

Dance

◆ The Heather & The Rose Country Dancers present Scottish and English Country Dancing (somewhat like Contra dance), and traditional and modern western square dance. Join us Fridays, 7 pm. Free. All dances are taught, no costumes or partners are needed. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg. (541) 672-5115.

OREGON & REDWOOD COAST

Music

◆ The Eureka Chamber Music Series begins its 16th season with the internationally acclaimed pianist, Anton Nel, on Sept. 26th. 7:30 p.m. At Calvary Lutheran Church, 716 South Ave., Eureka. (707) 445-9650.

Exhibitions

◆ The Coos Art Museum presents:

Featured Maritime Artist—Ned Mueller thru Sept. 20th. Mueller is known internationally as a master of Plein Air painting and for his popular workshops.

Selections From The Permanent Collection thru Sept. 20th. Selections from the museum's important collection of modern art, including works by artists such as Alexander Calder, Red Grooms, Robert Rauschenberg and Larry Rivers.

"Low Tide: Undetermined Species—The sculptural environments of Angela Pozzi," thru Sept. 20th. Pozzi produces bright, colorful, imaginative mixed-media sculpture fantasy forms inspired by sea anemones, urchins, corals and other aquatic life.

At 235 Anderson Ave, Coos Bay. (541)267-3901 or www.coosart.org

◆ The Humboldt Arts Council presents:

"Art of the Children's Authors and Illustrators Festival," Sept. 1st-Oct. 28th. Select works from winning illustrators demonstrate the processes of illustration in children's literature.

"Helmi Juvonen: Selections from the Humboldt Arts Council Permanent Collection," Sept. 1st-Oct. 28th. Inspired by Native American culture, Juvonen is known for her watercolors and prints of masks and ceremonies performed by local tribes, and some from the local Japanese community. Her pieces are stunningly original and have captured the essence of the Northwestern Pacific, its native culture, its wildlife, and its rugged beauty.

"Scroll Paintings of the Lost" by Daniel North, Sept. 15th-Oct. 28th. Daniel North has explored the length and breadth of the Rocky Mountains from Canada to the Rio Grande. The majority of the work is landscape-based and never parades figures across the composition, instead he paints their general presence or absence through the use of symbols.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

◆ "Art as Community" is the theme of the Redwood Art Association's 50th Summer Exhibition thru Sept. 6th Noon-5 pm, Wednesday through Sunday. At 527 Fourth Street in Old Town Eureka. www.redwoodart.org. (707) 268-1266

KLAMATH


Theater

◆ The Linkville Players perform *Funny Money*, Sept. 19-Oct. 11th. Friday and Saturday evenings at 8 pm; Sunday matinee on October 5th at 2 pm. Full of mistaken identities, classic sight gags and lots of schtick, Cooney's madcap comedy is two hours of demented bliss.

Reserved tickets: \$11-\$14 (\$1 off for students and seniors). Ticket information/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 pm to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater's 2008/2009 season opens with the 25th anniversary tour of the hilarious hit, *Nonsense*, on Sept. 25th. Starring Sally Struthers, the stage is filled with singing, dancing and wise-cracking nuns. \$44.50-32.50. The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. Call the box office at 541.884.L-I-V-E or visit www.rrtheater.org 

As It Was

Stories from the State of Jefferson

1911 Course Offerings in Medford's High Schools

By Maryann Mason

Today, communities debate educational programs such as “No Child Left Behind.” But in 1911, the educational debate in Medford, Oregon was whether practical classes such as industrial arts should be taught. Some in the community labeled the industrial arts, agriculture, horticulture, and domestic science—what we call home economics today—“fads,” and were unhappy that less emphasis was being placed on Latin or Greek classes.

But students, especially boys who had left school after eighth grade to apprentice a trade or become laborers, were enrolling in high school in greater numbers. Medford High School's new carpentry classes taught young men to build bookcases, side tables, picture frames, and master the “dovetail” joint. Young ladies no longer had only typewriting or accounting classes as offerings, but could learn how to make patterns, sew anything from a cotton handkerchief to a Prince Albert coat, and cook an amazing number of dishes.

To house Medford's 1,400 students and these new programs, \$30,000 was budgeted for two new ten-room schools. That brought the total number of buildings to five and represented a net worth of \$250,000. School superintendent U.S. Collins employed forty teachers at approximately \$1,000 a year each, and published an 85-page catalog of offerings.

Sources: “Practical Work Is Taught In The Public Schools of Medford,” *The Sunday Oregonian*, September 10, 1911; Nesheim, Margaret. *One Hundred Twenty-three Years' Search For Community: The Unwearied Effort for Public Education In Jackson County, OR, 1854-1976*. Gandee Printing, 1977.

Medford's Sister City

By Margaret LaPlante

In 1956 President Eisenhower created the idea of adopting a sister city. He named it the “People-to-People Program.” It was his belief that if Americans took the time to learn about other countries, they were more likely to promote world peace.

In 1960 Medford decided to join the program and chose the city of Alba, Italy, to be its sister city. Alba was similar in size and geography to Medford and both were known for their agriculture.

Medford was as famous for its pears as Alba was for its truffles. At the time, Alba had the only truffle dog training school in the world. Because truffles grow primarily underground, it was necessary to train dogs to hunt for the truffles. Prior to dogs, pigs had been used to hunt for the truffles. Eventually not only were the truffles exported from Alba, but so were the trained dogs!

Nearly fifty years later, Medford and Alba remain sister cities. Every other year Medford sends a group of high school students to Alba to live with host families for three weeks. In turn, Alba sends a group of students to Medford every other year.

Source: *Medford Mail Tribune*, “Truffles Important To Alba, Medford's New Sister City,” June 26, 1960; Burke, Anita, “Medford Teens Head For Italy,” *Medford Mail Tribune*, February 22, 2005.

Mt. Ashland Inn

By Nancy J. Bringham

Jerry and Elaine Shanafelt left Boston in 1973 with a pioneer spirit and a dream of earning their living from land in the mountains. Two years later, they bought 160 acres on Mt. Ashland Ski Road and, over the years, built a comfortable, laid back yet elegant bed and breakfast from scratch.

Jerry's background in architectural design and building, furniture making, wood carving, and stained glass work, and Elaine's passion for antiques and needle-

work gave them a wealth of skills and talents to build on.

They constructed their 4,200-square-foot inn from 300 cedar logs cut from their own land. Each guest room door is carved with representative mountain scenes; beds made from local madrone and black oak are covered with handmade quilts. The Windsor chairs and dining table, Jacuzzi with a rock waterfall, and log arched doorways are but a few examples of the unique features designed and made by the Shanafelts. Since opening in Christmas of 1987, the inn has been featured in numerous magazines and guidebooks.

In 1995, eager to move on to new challenges, the Shanafelts sold the inn to Laurel and Chuck Biegert. Mt. Ashland Inn continues to be a popular get-away – a showcase of craftsmanship and art.

Source: Interviews with Elaine and Jerry Shanafelt.



As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

CLASSIFIED ADS

SERVICES

BIRD/ART TOURS, Klamath Falls, Oregon, with hotel discounts. Choice of 3 self-guided tours. Escorted group tours with fee. View 7-foot-high painted pelicans, and visit unique galleries. Info: www.pelicansonparade.com, www.travelklamath.com, 541-882-1501, 800-445-6728.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.


Recordings *From p.28*

"Burnin' the Chicken."

Los Fabulocos dedicated their album to the late Chris Gaffney, who played accordion and guitar in the Hacienda Brothers, the "honky-tonk soul" band founded by Gaffney and Dave Gonzalez of the Paladins. Gaff would be honored as intended; his Hispanic heritage continues to complement and interface a wide range of musics, from the Swamp-pop of Louisiana, to country sounds and Rockabilly, and Blues and West Coast R&B.

So, give these two gems a listen, and taste the sound. 

Derral Campbell co-hosts The Blues Show (Saturdays at 10pm) and hosts Rollin' the Blues (Sundays at 2pm), both on JPR's Rhythm & News Service.




American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

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JPR's Rhythm & News Service

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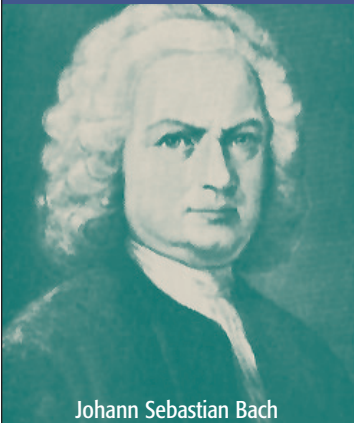
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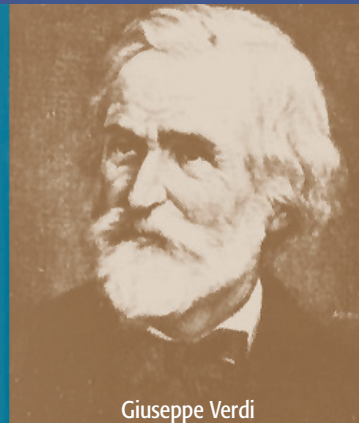
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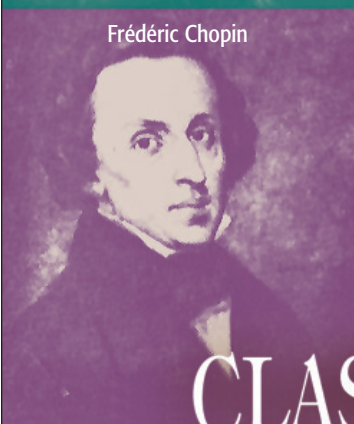
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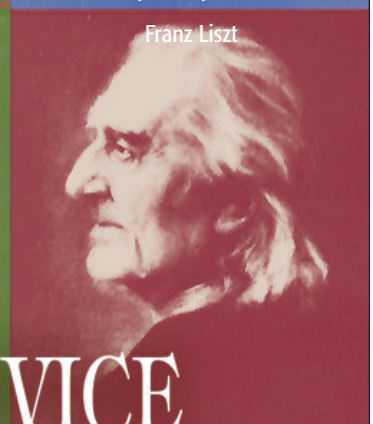
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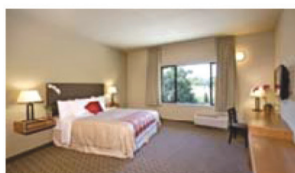


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